LUTE, PIPA, OUD
SILK ROAD SIBLINGS
Terry McKenna, Wen Zhao, Bassam Bishara

CANARY PAGES

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Mozart & Elgar
May 5 at 8:00pm
May 6 at 2:00pm
May 8 at 7:30pm
May 9 at 3:00pm*
Sir Andrew Davis, conductor
Stefan Jackiw, piano
Tippett: Little Music for Strings (May 5, 6 & 9)
Mozart: Violin Concerto No. 3, K. 216
Elgar: Symphony No. 1
* May 9 concert at George Weston Recital Hall
For tickets, visit tso.ca or call Ticketmaster at 416.872.1111

Itzhak Perlman
May 22 at 8:00pm
Peter Oundjian, conductor
Itzhak Perlman, violin
Mendelssohn: The Hebrides (“Fingal’s Cave”)
Mendelssohn: Violin Concerto
Mendelssohn: Symphony No. 4 “Italian”

Stravinsky Petrouchka
May 26 & 27 at 8:00pm
Robert Spano, conductor
Nadja Salerno-Sonnenberg, violin
Falla: Suite No. 2 from The Three-Cornered Hat
Piazzolla: The Four Seasons of Buenos Aires for Violin and Orchestra
Stravinsky: Petrouchka
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Canaries of Capistrano?

Every year, swallows return to San Juan de Capistrano. The event, which occurs punctually on March 19, is cause for local celebration, and has made the California town famous throughout the world.

Similarly, we in Southern Ontario have cause to celebrate the annual return of a special flock. For eight years, \textit{The WholeNote}’s “canaries” – the choirs that populate our Canary Pages – have made an appearance in our May issue. But unlike Capistrano’s swallows, which depart every year on October 23, we’re pleased to say that most of our canaries make Toronto and environs their home year round, contributing to the musical life of our communities.

This year our Canary Pages contain more than 130 choirs. We’ve redesigned the layout, and we like the new look. In the directory, you’ll find a wealth of information about choirs of every description.

It’s fitting, we think, that we’ve chosen the month of May to publish our Canary Pages, as it’s an especially busy time for choirs. After honing their skills and polishing their repertoire during the dark days of winter, spring is the time of year when choirs are at their musical peak. Large and small, professional and amateur, you’ll find choirs, choruses, and vocal ensembles of every description in our listings. A quick tally reveals nearly 100 choral events happening this month.

With the Canary Pages as your guide, it’s easy to learn more about a choir you might be interested in joining – and with so many choral concerts happening this month, you’ll probably be able to hear that choir in concert some time in the next 30 days.

While there’s much to celebrate on the choral scene this month, we also have cause to mourn. Our Choral Scene columnist, Benjamin Stein, pays tribute to the late Deral Johnson, for two decades the driving force behind choral music at the University of Western Ontario, in London, Stein points out that Johnson educated several generations of singers and conductors, including some of the most active professionals in the province. (I too sang under “DJ” at Western – and I can personally attest to the fact that no student, however modestly endowed with talent, was beneath his concern or beyond his ability to instruct.)

Also on the subject of vocal music, Christopher Hoile, who writes our On Opera column, points out that there’s been a curious shift in the operatic calendar. While April has traditionally been the biggest month for opera in Toronto, May now wears the crown, with no less than ten staged and semi-staged operas on the boards this month.

What else does May have to offer? As you’ll have no doubt noticed, both early music and world music are represented in our cover story. David Perlman’s interview with Terry McKenna (lute), Basham Bishara (oud) and Wen Zhao (pipa), sheds light on these related instruments, and the musicians who play them.

Last but not least, tucked away in Allan Pulker’s Classical & Beyond column is something that shouldn’t pass without comment: a free mini-concert at the Royal Conservatory on May 6, to which all \textit{WholeNote} readers have been specially invited. We hope that many of our chamber-music enthusiasts take advantage of this opportunity to hear the Conservatory’s ARC Ensemble.

\textit{Colin Eatock, Managing Editor}
The Elite program is the embodiment of well-articulated musical ideals. Opus II is a French Romantic specification of 72 stops and is installed in Collégial Notre Dame d’Écouis, a large Normandy church dedicated in 1313. A performance video on this instrument of Maurice Duruflé’s Prélude et fugue sur le nom d’Alain by organist Sarah Soularue may be heard on the Glionna Mansell website.

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DAVID PERLMAN

The first couple of rows of the sanctuary floor at Trinity-St. Paul’s United Church are rather busy for a Monday when none of its major musical tenants (Tafelmusik, Toronto Consort, Talisker Players), is rehearsing. I am sitting in the front row, firing questions at Bassam Bishara, Wen Zhao and Terry McKenna who are perched at stage edge, instruments in hand. WholeNote webmaster Bryson Winchester, doubling as videographer for the day, is one row behind me, taking notes on what it will take to immortalize my interviewing brilliance. And in the midst of it all, WholeNote cover photographer Air’leth Aodhfin is quietly going about his business, snapping photos.

“How about the pipa in the middle and the two gentlemen on either side,” suggests lutenist McKenna.

“For what it is worth, for the concert [Toronto Consort’s Lutefest, May 7 and 8] I think will be staging it so that Bassam is in the middle, Terry is to his right and Wen is to his left.” (The voice comes from behind me, about four rows back. It’s Toronto Consort artistic director David Fallis, keeping a careful eye and ear on the proceedings.) “That way the oud, which is the instrument from which the other two descended, is in the middle, at the centre of the Silk Road, so to speak, with its offspring on either side – the lute to the west, the pipa to the east.” Offspring? Oops. I’ve already called the instruments siblings on the cover of The WholeNote. (And the Toronto Consort’s own press release calls them cousins.) Oh well never mind. If Wagner can do it, so can we.

“They [Bassam, Terry, and Wen] each chose a master composer/player,” Fallis explains. “Bassam’s chosen master is Ali ibn Nafi, known as Ziryab, who founded a school in Andalusia – in Cordoba – in the 9th century. Wen chose a woman pipa player from around the 12th century, Li Gong Ren, who was the favourite of the Yuan dynasty emperor of the time. And Terry has chosen Francesco da Milano, from the 16th century, dropped the pick and used fingers, which enabled the lute to play polyphony. Because that’s another point that we will make, that these instruments have common roots but they have gone quite distinctive paths. The oud without frets can do all the quarter tones, and the pipa has this special technique with the wheel and picks and so on, and the European lute decided to go polyphonic, something unique to Western music.”

“So these three masters will be the focus of the first half, as presented by each of our featured players in turn. And then after the three ‘masterclasses,’ so to speak, they will play one piece together. And that will be the first half. And then in the second half we try to talk about common themes. So there are groups of pieces, with something for each instrument. There will be a group that has to do with night, and a group that has to do with birds, and groups of pieces, in every one of the cultures, that have to do with the instrument itself.”

There is some gentle ribbing from the stage (“Now he tells us!”) as Fallis explains, for The WholeNote’s benefit, how the performance will unfold. Strange as it seems to me – the performance is mere weeks away – rehearsals are not yet under way. But these are professional musicians all, accustomed to being able to concentrate fully on each thing in its turn, and this one is, relatively speaking, still a way down the road.

Bassam Bishara for example, has two other projects to deal with first. “My Coptic hymns concert is April 23,” he says, “at St. Mary and St. Joseph Coptic Orthodox Church in Richmond Hill. It is about the melody of old Coptic hymns arranged in a new orchestration and choral arrangement, and accompanied by 10 musicians: double bass, cello, viola, four violins, viola, and qanoun. On April 24, the next day, I have a performance with Arabesque Dance Company at Ryerson Theatre at 8:00pm. It is the Annual International Dance Conference.” He also has a possible gig with world-music band Sultans of String coming up in May, but the details of that are even fuzzier than the Toronto Consort performance.

Terry McKenna is not to be outdone. “Between now and the TC Lutefest, I will be heavily engaged at the Stratford Festival playing lute and various guitars for Kiss Me Kate and Evita. I am also contributing to a fundraiser for the Grand River Baroque Festival on Sunday May 3 in the town of Ayre. Further, I am busy in my role as music director for my wife’s theatre school, Playmakers! (www.play.makers.ca) Their productions of As You Like It and Much Ado About Nothing happen the same weekend as Lutefest.”

And the pace continues after Lutefest. “May 16 I am playing an all Corelli programme with Folia, the Kitchener-Waterloo based ensemble led by Linda Melsted, and then Linda and I have a fun programme of Baroque, Romantic and Modern rep for violins and guitars which we will present on July 15 at Tamara Bernstein’s Music Garden series. Then [Toronto Consort colleague] Laura Padwell and I will tour Nova Scotia in August with Laura Padwell’s Historical Romance.’ And, immediately after, the Toronto Consort will join us for a Nova Scotian revival of our ‘Milkmaids and Mariners’ programme.”

Of the three, Wen Zhao seems to have her sights most squarely set on the upcoming Consort performance. “I am practising for the Lutefest concert now,” she says. “I hope my audience will hear the difference between my solos in this project and those from the Marco Polo Project with the Toronto Consort from a year ago.” In the fall she will renew her association with Trinity-St. Paul’s other early music specialists, Tafelmusik, for a tour of last year’s “Galileo Project.” “It will be my great honour to work with Tafelmusik again for the Galileo Project, touring in Asia in October. This will be my second Asia tour with them. The first time was the Four Seasons project in 2007. I can’t wait to perform in my hometown, Beijing.”
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All three of the projects she mentions (Galileo, Marco Polo, and Lutefest), have a certain curatorial style in common. At Toronto Consort it is David Fallis’s trademark; at Tafelmusik it is bassist Alison MacKay’s. (That she and Fallis are a “real life” couple doesn’t hurt.) It is the ability to home in on a moment when histories converge, and then illuminate those moments in all their inter- and cross-cultural diversity.

The relationship between oud, pipa and lute presents one such opportunity for illumination.

“Oud means wood in Arabic,” Bassam Bishara explains, “and except for the decoration this instrument is fundamentally the same as it was as far back as around 600 in Iraq and Syria.” There is evidence of the oud’s journey east along the Silk Road dating at least that far back. On its arrival, it impacted on the evolution of Chinese stringed instruments, with a lineage going back a thousand years earlier than that. In fact the relationship could better be described as a series of convergences over centuries.

In the case of the oud’s journey west, Ziryab’s 9th-century journey to Andalusia was the key. “He was the master of the first three musical schools in Spain,” Bassam explains, “for oud and singers. This was the most complex poetry in all the Arab world. His audience would have been both Europeans and Arabs, and the contexts for performance would have been primarily entertainment and ceremonial.” In the evolution of the word “oud” to the word “lute” (or “lotto” in Italian), the genesis of the lute can be seen.

“You have to remember” McKenna says, “they were very formal then – rules of war, and all that. It’s not far-fetched to imagine opposing generals (and therefore their musicians) meeting before battle for dinner. And then, after a tough day of slaughtering people, you’d want to go back to your tent and hear some lute music.”

Wen Zhao agrees. “For my master, Li Gong Ren, too, the audience was high class, courtly. She was in fact not allowed to play anywhere except the Forbidden City, for the emperor and whomever he chose. She lived in his house her whole life. And played every day, for rituals, ceremony, entertainment.”

“It was the same for my guy, da Milano, too” McKenna says. “I mean, face it, musicians go where the money is, then as now, so that would have been in aristocratic circles. Francesco da Milano was in the service of the pope at the time and travelled with his entourage. There are famous letters from the time – somebody writing about an entertainment and saying ‘and then, to top it off, da Milano came to entertain, and we were transported by this playing.’ They didn’t call him ‘Il Divino’ for nothing, and it was a title conferred only on a few. It’s really interesting how documents like these shed a bit of light on how to interpret the music. We have no verbal guidance, so you look for all kinds of clues through written accounts and paintings.”

Today we often come to music with the sense that composer and performer are at different ends of a professionalized spectrum. Not so for our three masters. “As for Bach, the working musician, part of being a master musician was, metaphorically, being able to show up at the palace at 4:30pm, with something to play,” McKenna says. “So better write it yourself.” Putting differences of centuries, modes, instruments, cultures aside, all of these masters could do just that. “It’s all very practical when you strip it away.”

Just as interesting as the evolution of the instruments and the music written for them is the evolution of the systems of notation that evolved in order to hand the music down. In the case of the pipa a lot of it was oral, passed from teacher to student, until the 17th century at which time notation based on Chinese calligraphy was employed, followed, in the middle of the last century, with a notation based on seven numbers. In the case of the lute, early on in a system of tabulature, eerily similar to the “tabs” favoured by many young rock musicians today. And in the case of the oud, the system was based on numbers for the fingers, and their position on the fingerboard.

At the end of the day, it was a successful shoot/interview. It’s always most fun at The WholeNote when a cover photo weaves together such disparate threads – revealing a bit more about the shade of each by bringing them into unexpected juxtaposition. Toronto Consort’s David Fallis has the trick of illuminating juxtaposition down to a fine art, as the “siblings” at Lutefest, May 7 and 8 should, once again, reveal.

David Perlman, The WholeNote’s Publisher, is occasionally pressed into service as a feature writer. His more usual perch is on page 62.
Imagine that we’ve just learned that some hitherto unknown manuscripts of music by a number of very good early- to mid-20th century composers has actually been discovered, performed and recorded! The names of some of them are Busch, Braunfels, Kahn, Reizenstein, Röntgen, Weinberg and Eisler; and since they are not familiar names, it’s easy to dismiss them as “minor composers.”

In fact, this isn’t exactly news. About seven years ago the Royal Conservatory appointed guitarist Simon Wynberg artistic director of its flagship ensemble, ARC (Artists of the Royal Conservatory). In that capacity he’s been doing the programming and research for ARC, and has been in contact with musicologists, record labels and institutions who are researching lesser-known composer of the 20th century, many of them victims of the Holocaust.

ARC gave its inaugural performances in the 2002-03 season. Since then it’s given concerts not only in Toronto but also in New York, Washington DC and London. Wynberg has organized a major tour to Israel in March 2011, and concerts at the Concertgebouw. In the long term, he plans for the ensemble to continue to perform and record unjustly neglected works, many of which have fallen through the cracks because of the political upheavals of the 20th century, as well as commissioning new works from contemporary composers.

However, getting back to the present, the current news from ARC is the release of its third CD, Two Roads to Exile, on the morning of May 6, with a short performance of excerpts from this disc. (The free mini-concert is a special event for WholeNote readers.)

Interestingly, the two composers featured on this disc were not victims of the Holocaust. Both survived World War II, but

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practices, and so, from the avant-garde perspective, had nothing to
to say. I’ve listened to their music on this CD and can assure you that
this isn’t the case; while the compositional procedures may be fam-
filiar, I would never describe the music of either composer as imita-
tive or derivative.

In the course of our conversation, I asked Wynberg wheth-
er the history of 20th-century music would be rewritten to include
many formerly forgotten composers. He commented: “The more in-
triguing question is whether we are gradually moving away from
the concept of a ‘core repertoire,’ towards the cultivation of a new,
broad and younger audience who do not have an inbuilt allegiance
to the pillars of repertory, but are curious to explore the vast range
of music that is now so readily and instantly available.”

Looking at The WholeNote’s monthly listings from this angle it
appeared to me that this development is well under way. On May
2, for example, Amici’s “Silenced Voices” concert reads almost
like one of Wynberg’s ARC programmes, with infrequently per-
formed music by forgotten or ignored composers such as Schulhoff,
Klein, Ullmann, Stetsenko and Gomidas. Curiously, on May 7 and
8 Brahms’ Two Songs, Opus 91 for mezzo or contralto, viola and
piano, which because of the unusual voice/instrument combination
will never quite be “core repertoire,” will be performed in two com-
pletely unrelated concerts. (The piece will first be played on a pro-
gramme by the Birthday Series at Heliconian Hall, followed by a
performance on Lansing United Church’s Chamber Concert Series.)

The trend extends beyond chamber music to symphonic music,
as many orchestras combine “core repertoire” with repertoire that is
anything but. For example the Slovak Sinfonietta has programmed
Zelenka’s Musica Slovaca alongside Beethoven’s “Emperor” Con-
certo; the Oakville Chamber Orches-
tra has programmed Purcell’s Virtuous
Wife and MacMil-
lan’s Two Sketches
on French Canadian
folk Songs with
Vivaldi’s Four Sea-
sons; the Scarbo-
rough Philharmon-
ic has compositions
by contemporary
Canadian compos-
ers Ronald Royer and Michael Conway Baker on a programme that
also includes Tchaikovsky’s Symphony No. 3; and the Toronto Sym-
phony has programmed Stravinsky’s Petrouchka (which I think is
considered “core repertoire”) along with de Falla’s Suite No. 2 from
The Three-Cornered Hat and Piazzolla’s The Four Seasons of Bue-
nos Aires. There are lots of other examples of programming that
even a few years ago would have been considered “adventurous,”
but which evidently is now occurring frequently.

The Royal Conservatory has published a book, written by Simon
Wynberg, to provide background to the “Music in Exile” project.
Early in the book he explains that the sense of dislocation experi-
enced by those fortunate to be exiled to the United States was due to
the absence there of “the European sensibility that considered music
and culture not just central but indispensable to life.” The situa-
tion in Canada is no different. While so much of our art-music here
in Europe, it seems clear that if a strong cultural tradition is to
be rooted here it can’t be simply transplanted European culture, but
something that has grown out of life in this part of the world. We
live in an interesting time, when performers and performing organ-
izations – finding that sticking with what may at one time have been
the “canon” in Europe doesn’t always work that well here – are
motivated to explore new and less known repertoire, at the same time
developing the cultural sensibilities of our place and time.

Allan Puker is a flautist and a founder of The WholeNote who
currently serves as Chairman of The WholeNote’s board of directors.
He can be contacted at classical beyond@thewholenote.com.
A truism: technology shapes culture. One could argue that we are less the children of Stravinsky, Schoenberg, Bessie Smith and the Beatles than we are of Thomas Edison, Scott de Martinville and Charles Cros, and their progeny, the anonymous technicians who developed digital sound in the 1970s.

And yet the things that influence musicians most deeply remain unchanged. No recording matches the excitement of a masterful live performance. No online musical forum or resource replaces the one-on-one human connection between teacher and student through which musical ideas are most essentially conveyed.

We envy, admire and emulate musicians of renown. But we retain a special love for our teachers and mentors, who have touched us in a way that a concert or recording never can. A grade school music teacher, a private instructor, a conservatory lecturer; sometimes stronger as teachers than performers; sometimes well known, often not. It is they that give each of us the tools to add our unique voice to the music.

By all accounts, Deral Johnson was one such teacher. He taught choral music for 20 years at the University of Western Ontario, and after his death, March 24 this year, tributes from the musicians he touched poured in to The WholeNote and other forums. An expatriate American, Johnson taught in Texas and Colorado before moving to London in 1969. He threw himself into the Canadian music scene with a zeal and enthusiasm for which he became renowned, championing the music of Schafer, Cabena and Telfer, and training many distinguished Canadian musicians, including conductor and producer Robert Cooper, and University of Toronto voice professor Darryl Edwards.

Choral conductors who studied with Johnson include Michael Bloss, Lynn Janes, Jenny Crober, Ken Fleet and Carol Ratzlaff, all of whom direct choirs in and around Southern Ontario. Many of his former students speak glowingly of his combination of humour, rigour, kindness and passion. Margaret Thibideau, a former choral conductor, writes, “There was nothing quite like singing Gospel with Deral – it was fun, uplifting, and all I can say is that I have never had the privilege of finding anyone who even comes close to his high standards of musicianship or excellence.” Johnson will be missed by both those who knew him personally and those who felt his influence.

Meanwhile, the choral scene that Johnson helped develop and foster is in good form this spring. For instance, Robert Cooper’s Orpheus Choir performs the rarely heard Handel Oratorio Athalia on May 8, in a concert that showcases their Sedgwick Scholars (up-and-coming vocal talents who both sing in the choir and handle the solos). It is a mentoring programme now in its 20th year.

And Carol Ratzlaff’s Annex-based Viva! Youth Singers have a 10th anniversary celebration concert, May 16. The concert features commissioned new works by composers James Rolfe and Juliet Palmer, as well as a musical by Leslie Arden. With singers from 4 to 25 and a wide range of choirs to choose from (including one for parents!), the choir’s proud lineage is clear.

The number of choral concerts at this time of the year is astounding, and sorting through them a fascinating task.

For one thing, this appears to be the spring of the “crossover”

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programme. Concerts including a mixture of Broadway, opera and cabaret music are being given by the Toronto Sinfonietta (May 1), Alexander Singers and Players (May 6-7), the East York Choir (June 6), the Harlequin Singers (June 4-6), and the Oriana Women’s Choir, in a programme centred around the music of George Gershwin (May 8). Concerts focusing on the beloved music of Gilbert and Sullivan are given by Chorus Niagara (May 15-16) and the Etobicoke Centennial Choir (May 28-29).

There are also many concerts of works from the classical canon. On May 2 the Toronto Classical Singers sing an all-Mozart concert. On May 8 the Burlington Civic Chorale does the same, in a programme that includes two masses as well as rarer Mozart choral works. On the same evening the Peterborough Singers sing Mendelssohn’s majestic Elijah, and Kitchener’s Grand Philharmonic Choir sing the Verdi Requiem. The Durham Philharmonic Choir’s May 15 concert include’s excerpts from Haydn’s Creation, and on the same evening Orchestra London and Philharmonic Choir perform Beethoven’s Missa Solemnis.

From May 28-30 the Kitchener-Waterloo Symphony, Grand Philharmonic Choir and Children’s Chorus perform that perennial favourite, Orff’s Carmina Burana. Three concerts featuring works by Bach are given by Orchestra London and Chamber Choir (May 5), Toronto Chamber Choir (May 16) and the St. Anne’s Concert Choir and Orchestra (June 5), in a benefit concert towards repairs for the St. Anne’s Parish. On May 1 the Tallis Choir focuses on the music of Purcell and his contemporaries, and on June 06 Unionville Symphonia and Chorus sing the Duruflé Requiem and the Haydn Te Deum.

And there are several of choices for modern and folk-based mass settings as well. The Amadeus Choir’s concert on May 15 includes Ramirez’s Misa Criolla and Toronto composer Sid Robinovitch’s Canzonas por las Americas. The Toronto Beach Chorale’s May 2 concert includes Paul Winter’s Missa Gaia. Other multicultural offerings include a concert by the University of Toronto Gospel Choir (May 1), Plamen Ukrainian Women’s Vocal Ensemble (May 2), the Victoria Scholars’ “Postcard from Around the World” (June 6), the Toronto Jewish Folk Choir’s 84th annual spring concert (May 30) and the Nathaniel Dett Chorale’s “And Still We Sing,” featuring the steel pan work Legacy, in a programme focusing on music of the Caribbean islands (May 26 and 29).

That’s not all! In this magazine, and on our website, you’ll find many promising mixed end-of-season programmes by a wide variety of choirs. See The WholeNote’s listings for more choral events.

Benjamin Stein is a tenor and theorist. He can be contacted at: choralscene@thewholenote.com.
iod instruments and in period style. They’ll present selections from Charpentier’s David and Jonathan, Telemann’s Water Music, and Lully’s Armide.

- **May 4**: Vicki St. Pierre, a remarkable mezzo who is completing her doctorate in vocal performance at the U of T, gives her DMA recital in Walter Hall, singing solo alto cantatas by Bach and Vivaldi’s Stabat Mater. This free recital is one of many concerts of high artistic quality at universities, begging to be discovered.

- **May 5 to 8**: Classical Music Consort. “2010 Springtime Handel Festival.” In this 4-concert festival at St. James’ Cathedral, some of Handel’s great but lesser-known solo, chamber and vocal music is explored. Founded by harpsichordist/conductor Afigh A zig, this group is committed to fostering new and talented performers, as well as giving innovative and enlightened performances of baroque and classical music.

- **May 7 and 8**: The Toronto Consort presents “Lutefest,” which you can read about in this issue’s cover story. How fascinating to bring three world lute traditions together on the same stage!

- **May 8**: The Orpheus Choir of Toronto presents another of Handel’s lesser-performed but great works, his dramatic oratorio Athalia.

- **May 9**: Toronto Early Music Centre’s “Musically Speaking” series deserves to be better-known. In the serene, intimate setting of the Church of the Holy Trinity, these one-hour concerts bring exquisite music and wonderful performances. The series continues with a programme of late 16th-century Spanish and Italian repertoire, featuring soprano Katherine Hill, gambist Joëlle Morton and harpist Julia Seager-Scott.

- **May 12 to 15**: Toronto Masque Theatre presents “A Molière Celebration.” Molière’s collaborations with two giants of French Baroque opera of his time, Marc-Antoine Charpentier and Jean-Baptiste Lully, are here celebrated in abridged versions (alive with vocal soloists, dancers, actors and baroque orchestra) of Le Bourgeois Gentilhomme and Le Malade Imaginaire.

- **May 16 in Kitchener**: Folia presents “The New Orpheus of Our Times: A Celebration of Arcangelo Corelli.” This is a tribute to the musician whose virtuosity, compositions and teaching brought the violin to new artistic heights.

- **May 16**: Toronto Chamber Choir’s “Kaffee musik: Bach and the German Motet.” The Choir’s afternoon Kaffeemusiks are mixtures of informative and entertaining commentary by music director Mark Vuorinen and music sung by the choir, with goodies to follow. In this presentation they’re joined by a chamber choir from Rosedale Heights School of the Arts, the school with which TCC has an educational partnership.

- **May 29**: With intention to explore the sacred vocal music of the 17th century, Capella Intima presents a reprise of their well-received programme “Celestial Sirens,” performing a mass and motets by Cozzolani, Leonarda and others.

- **May 29 and 30, June 1**: Tafelmusik presents Handel’s oratorio Israel in Egypt. As their press release states, “this is a tour de force of choral writing: Handel employs the choir to paint the vivid images of the Exodus on a musical canvas of massive proportions.”

- **June 5**: With their indestructable panache, I Furiosi and guests recall the glory days of major battles and horrified, anxious soldiers, in “I (Furiosi) Declare War.”

- **June 5**: St. Anne’s Anglican Church presents “Raise the Roof with Bach.” Bach’s Magnificat in D and works by Vivaldi will be offered in a concert whose proceeds go toward repairs of historic St. Anne’s Church. The domed ceiling and chancel of this beautiful building display mural paintings dating from 1923, by ten Toronto artists, including three members of the Group of Seven.

Finally, the musical world mourns the death of Kenneth Solway, co-founder (with his wife, the late Susan Graves) of Tafelmusik. Their legacy is one of the foremost early music ensembles in the world, right here in Toronto.

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.
This year May is the new April. In the past, in Southern Ontario, April has seen the most operatic activity of any month of the year – but this year, May seems to have taken over that position. This month there are works from the 17th century to the 21st, most fully staged but some in concert format.

Dominating the schedule are three works staged by the Canadian Opera Company. The COC's revival of its 1996 production of Wagner’s *The Flying Dutchman* opened on April 24 but continues until May 20. Evgeny Nikitin sings the title role, while Julie Makarov is Senta and Mats Almgren is Daland. The original director, Christopher Alden, directs, and COC music director Johannes Debus conducts his first Wagner opera for the company.

From May 1 to 30 the COC presents its first-ever *Maria Stuarda*, the 1835 opera by Gaetano Donizetti that premiered only three months after his *Lucia di Lammermoor*. Serena Farnocchia sings the title role with Alexandrina Pendatchanska as Elisabetta. Stephen Lawless directs the 2007 Dallas Opera production and Antony Walker conducts.

The COC concludes its 2009-10 season with Mozart’s *Idomeneo* since 2001. Toronto was treated to an outstanding *Idomeneo* from Opera Atelier in 2008, so it will be interesting to see how this 2007 production from l’Opéra du Rhin, directed by François de Carpentries, compares. Paul Groves sings the title role, with Kristzina Szabó as Idamante, Isabel Bayrakdarian as Ilia and Tamara Wilson as Elettra, so memorably sung for OA by Measha Brueggergosman. The opera runs from May 9 to 29 and is conducted by early music expert Harry Bicket.

Three more fully staged works come from smaller companies. Toronto Masque Theatre presents “A Molière Celebration.” In addition to purely spoken comedies, Molière also wrote so-called “comédie-ballets” that included interludes of song and dance often omitted in modern revivals. TMT will present the interludes written by Jean-Baptiste Lully for *Le Bourgeois Gentilhomme* in 1670 and those written by Lully’s rival Marc-Antoine Charpentier for *Le Malade imaginaire* in 1673. Soloists will include sopranos Shannon Shannon and Dorothea Wilson, countertenor Richard Whittall, tenor Cory Knight and baritone David Roth. Performances take place at the Al Green Theatre in the Miles Nadal Jewish Community Centre from May 12 to 15, directed by Derek Boyes and conducted by Larry Beckwith. Visit www.torontomasquetheatre.com for details.

May will see the world premiere of Dean Burry’s *The Secret World of Og*, adapted from the beloved 1961 children’s book by Pierre Berton. The work is a commission by the Canadian Children’s Opera Chorus, and all 200 members of the CCOC will be on stage. As many will know, the story concerns four children who descend through a trapdoor into an underground world of mushrooms whose green inhabitants can only utter the word “Og.” CCOC artistic director Ann Cooper Gay will conduct and Joe Ivan will direct.
opera runs from May 5 to 9. For more information visit www.canadianchildrensopera.com.

Later in the month, from May 26 to 30, Urbanvessel revives its popular but highly unusual opera *Stitch* at the Theatre Centre. The 45-minute opera, subject of an “On Opera” interview with composer Juliet Palmer and librettist Anna Chatterton in March 2008, is written for three female voices accompanied only by the sound of sewing machines and concerns the mechanization of women’s work and its political ramifications. As in 2008, Christine Duncan, Patricia O’Callaghan and Neema Bickersteth will perform under the direction of Ruth Madoc-Jones. For more information visit www.urbanvessel.com.

Two concert performances from Opera By Request fill out the month – Mozart’s *Die Entführung aus dem Serail* on May 7 and Carl Maria von Weber’s *Der Freischütz* on May 15. Both take place at the College Street United Church, 452 College St. See www.operaby-request.ca for details.

Finally, on May 1 and 2 Toronto Operetta Theatre is holding “A Gilbert and Sullivan Extravaganza,” a gala concert of G&S highlights including high tea. All the funds raised will go to assist TOT’s 2010-11 season. TOT patrons will know that the company was forced to cancel its production of *The Pirates of Penzance* last month for financial reasons. One consequence of the economic downturn in the arts has been the loss of donors and sponsors. TOT was hit particularly hard when a major sponsor pulled out just before the current season began. The company had to raise emergency funds simply to stage its second show, Canada’s own operetta, *Leo, the Royal Cadet*, a work that TOT’s efforts had rescued from undeserved obscurity. As Canada’s only professional operetta company, as one of the few in the world that strives to present works from all the national traditions, and as a company that from the beginning has showcased Canadian singers, TOT is a gem that must be preserved. Potential sponsors and donors please take note. Visit www.toronto-operetta.com for more information. ■

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

JASON VAN EYK

With the wealth of choirs, opera companies and vocal music presenters that have a penchant for new music, we’re never at a loss for performances of contemporary repertoire. But this month there’s a visibly larger interest in the human voice, with several new-music presenters offering programs from the traditional to the unusual. Accompanying these concerts, summits and site-specific installations is an equally far-ranging exploration of themes concerning our place in the world and the state of humanity.

The Talisker Players, who are certainly no strangers to vocal music, close their 10th anniversary season on May 11 and 12 with “Illuminations” – a title that refers to the mystic and visionary texts that influence the selected pieces. The Taliskers depart from their usual chamber ensemble format to present Benjamin Britten’s stunning Illuminations, based on the fantastical poetry of Rimbaud, for soprano and string orchestra. Rising talent William Rowson conducts soprano Meredith Hall, who reaches beyond her renown in early music circles to also perform Harry Freedman’s Trois Poèmes de Jacques Prévert for soprano and string quartet. (It’s a shame that we won’t get to hear the Freedman in its original setting for soprano and string orchestra; he withdrew that version in 1981 and replaced it with the current setting.)

Also joining the Talisker’s is the much-in-demand tenor Lawrence Wilford. Credited for his luminous projection, lyrical sensitivity and brilliant coloratura, Wilford will perform Gerald Finzi’s Dies Natalis for tenor and strings, and Toronto-based Andrew Ager’s From the Rubaiyat for tenor and string quartet. A generation older but still a contemporary of Britten’s, Finzi may be pussier but no less talented when it comes to lush writing, here inspired by metaphysical texts from Thomas Taherne. Ager’s rich and expressive piece, based on words from Persian philosopher Omar Khayyam, shows stylistic affinities with these British composers. It would have been lovely to hear the version for string trio and French horn, as it appears in the CentreStreams online audio service. Perhaps there is an opportunity to programme it with Britten’s Serenade for Tenor, Horn and Strings in the future? Nonetheless, these two concerts at Trinity St. Paul’s Centre allow us to hear lush music in the capable hands of excellent performers. For more info visit www.taliskerplayers.ca. For tickets call 416-978-8849 or e-mail words.music@taliskerplayers.ca.

A few days later, we take a sharp turn towards the outer reaches of vocal exploration when a trifecta of adventurous vocalists land at the Music Gallery and surrounding sites for the Voice Summit. Toronto’s Christine Duncan, Vancouver’s DB Boyko and New York City’s Shelley Hirsch show us why the world’s oldest and most democratic instrument has retained its power to create unbounded sonic experiences that also collapse social barriers.

At 8:00pm on May 16, Duncan and Boyko launch the Summit with a site-specific performance of Stall, a newly commissioned work by Victoria-based composer Christopher Butterfield, at the Harrison Baths and Swimming Pool. Stall, for voices and ambient sounds, explores the soundscape and social boundaries of the public washroom. The work is intended to cajole, disturb and at the same time demand restraint. Using a combination of absurd spoken word, humorous chant and a barrage of cut-up text, Stall examines the more subtle aspects of this particularly ubiquitous but often socially uncomfortable location.

Duncan and Boyko have a history of collaboration and over the years have developed a mesmerizing musical rapport that should make for a captivating world premiere performance. Back in the Gallery, the remarkably accomplished Shelley Hirsch will deliver a solo concert vocal improvisations at 9:00pm. Her practice encompasses story telling, staged performances, compositions, improvisations, collaborations (with a “who’s who” of contemporary music), installations and radio plays that have been presented on five continents. Those inspired by what they hear may want to attend Hirsch’s free vocal improvisation workshop on May 17. For more details visit www.music-gallery.org. For tickets call 416-204-1080 or visit www.ticketweb.ca.

Continuum’s 25th anniversary season closes on May 21 at the Music Gallery with “Wisdom of the Elders,” a concert that ambitiously seeks to ask questions about the human race and its place in the world. A cornerstone of the programme is a newly commissioned work by Toronto composer Juliet Palmer. How it Happened for ensemble and narrator re-examines an aboriginal creation myth in a setting of text taken from Thomas King’s Green Grass, Running Water. Renowned actor and activist RH Thomson joins Continuum as
Why multiple versions? Because music today is multiple. Everyone is exposed to music from multiple cultures, from multiple time periods and in multiple versions. Musically, Jackhammer Lullaby presents a humorous musical setting of trying to fall asleep with construction going on outside the window.” For more info visit www.continuum-music.org. For tickets, visit www.wisdom.eventbrite.com.

The month closes out with Urban-vessel’s remount of its Dora-nominated Stitch from May 26 to May 30 at the Theatre Centre. This production brings together the original creative team behind the sold-out, critically acclaimed production that premiered during the 2008 Free Fall festival. Stitch is an a cappella opera created by composer-librettist duo Juliet Palmer and Anna Chatterton. As they describe it, the opera is “hemmed in by the language of sewing and the inexorable rhythm of the machine, [where] three women fight to find space for imagination and individuality. Stitch gives voice to the unseen women who clothe us all.” Ruth Madoc-Jones directs a remarkable cast of vocalists: Christine Duncan, Patricia O’Callaghan and Neema Bickersteth. For more info, including details about the May 29 gala performance and links to sneak-peek videos, visit www.theatrecentre.org. For tickets, call 416-538-0988.

Jason van Eyk is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: newmusic@thewholenote.com.
May Opens Windows on the World

KAREN AGES

May is “Canary” month – the month in which The WholeNote publishes its annual Choral Directory – so I thought it fitting to first mention what some of the choirs are doing with world music. Echo Women’s Choir (directed by Becca Whitla and Alan Gasser) celebrates spring, freedom and the outdoors with “Throw the Window Open,” May 16 at Church of the Holy Trinity. Among others, the programme will include songs from South Africa and the Republic of Georgia sung in the original languages, as well as Holly Near’s “Hay una mujer,” which commemorates women who were “disappeared” during the Chilean junta of the 1970s. Toronto’s Afrocentric choir, the Nathaniel Dett Chorale, performs May 26 and 29 at the Glenn Gould Studio. “And Still We Sing...Steel Singin’,” features the new steel pan ensemble Legacy Groove Pan. The programme will showcase Trinidadian Calypso rhythms, West Indian folk music, works by David Rudder, and more.

The Toronto Jewish Folk Choir presents its 84th spring concert at Walter Hall, May 30. The concert which celebrates the memory of Emil Gartner, the choir’s longest serving conductor, will feature his daughter, Toronto Symphony cellist Esther Gartner, in Srul Glick’s Suite No. 1. May 20. The concert which celebrates the memory of Emil Gartner, the choir’s longest serving conductor, will feature his daughter, Toronto Symphony cellist Esther Gartner, in Srul Glick’s Suite No. 1. The concert which celebrates the memory of Emil Gartner, the choir’s longest serving conductor, will feature his daughter, Toronto Symphony cellist Esther Gartner, in Srul Glick’s Suite No. 1.

Brainerd Blyden-Taylor conducts the Nathaniel Dett Chorale.

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We all know who Satin Doll is – but how many of you know Queenie Pie? They both inhabited the world of Duke Ellington, although one was a lot more successful than the other.

Satin Doll, a collaboration with Billy Strayhorn – and indeed there was some question as to who was the real father – saw the light of day in 1953; Queenie Pie had a much longer gestation period beginning in the early 60s and was still a work in progress at the time of Ellington’s death in 1974. (I’ve reviewed a new recording of it in the DISCoveries section of The WholeNote this month.)

Queenie Pie was a musical, originally intended for National Educational Television in the USA, which in 1970 became PBS. The work was loosely based on the story of C.J. Walker who developed hair-care products and through her efforts and business acumen was the first known African-American woman to become a self-made millionaire.

Jazz impresario Norman Granz remembered Ellington having begun the project in the early 60s and that Ella Fitzgerald was supposed to play Queenie Pie, but PBS support was withdrawn and, necessity no longer having to be the mother of invention, the work languished to the extent that when the Duke died it was still incomplete. What material there was consisted of some lead sheets, lyrics and harmonic progressions.

When the work was first performed in 1986, a libretto had been adapted from Ellington’s original story, additional lyrics were written and a score in the style of Ellington had been arranged.

Now, here’s the 64 dollar question: Is it still Ellington?

There are, of course many examples of unfinished works, completed by other musicians – Gustav Mahler’s Symphony No. 10, Franz Schubert’s Symphony No. 7 and Wolfgang Amadeus Mozart’s Requiem are famous examples – but they were certainly partially completed, not simply melodic lines and harmonic suggestions. It has to be understood also that Ellington’s true instrument was his orchestra and he wrote with his own musicians, especially his soloists, in mind, and was able to experiment with colourings, tonal effects and the unusual voicings that were his hallmark. And having a working orchestra enabled him to hear his music being played. It is well known that in lean years the royalties from his “hits” subsidized the band, enabling him to keep using his “instrument.” In a Newsday interview in 1969 he said, “The writing and playing of music is to be impressed by accidental music.”

It all leaves me just a bit uncomfortable about calling Queenie Pie an Ellington work. Any thoughts?

Mary Lou Williams

This month sees the centenary of one of the most significant women in jazz, a fact that is sadly overlooked by many. I’m referring to Mary Lou Williams, who was the most important female jazz musician to emerge in the first three decades of the music. She also had a bearing on the career of Duke Ellington; in 1941 Mary Lou traveled with and wrote for the Ellington Band for about six months. One of her arrangements was called Trumpet No End, based on the changes of Blue Skies and it is a prime example of just how well she could write. Duke Ellington said of Mary Lou, “Her music retains, and maintains, a standard of quality that is timeless. She is like soul on soul.”
She was a composer, arranger and master of blues, boogie woogie, stride, swing and bebop. She also had to cope with a musical environment in which women instrumentalists were hardly plentiful and women arranger/composers were as scarce as hen’s teeth.

She was the first jazz composer to write sacred works. She composed three complete Masses, one of which, *Mary Lou's Mass*, was performed right here in Toronto. I was fortunate enough to know her and privileged to assist in presenting that performance.

If your travels should take you to Washington DC, the 15th Annual Women in Jazz Festival at the Kennedy Centre will celebrate the 100th anniversary of pianist Williams’ birth with three evenings of concerts featuring top female jazz artists: vocalist Dee Dee Bridgewater, drummer Terri Lyne Carrington, pianist Geri Allen, bassist Esperanza Spalding and saxophonist Grace Kelly; vocalist Catherine Russell, drummer Sherrie Maricle and the Diva Jazz Orchestra.

There will also be a celebration in New York on Williams’ birthday, May 8, at the Church of St. Francis Xavier. A very special lady indeed.

Right here in Toronto here are a few things worth the mention.

On the 8th, St. George’s Memorial Church in Oshawa will present Jazz at George’s with vocalist Lynn McDonald, Dave Restivo, piano; Pat Reid, bass and Ted Warren, drums. Call 905-263-2791. On the 25th and 26th of the month at the Enwave Theatre, Harbourfront Centre, the Art of Time Ensemble will present “The Songbook 4,” featuring vocalist Mary Margaret O’Hara, saxophonist Phil Dwyer, guitarist Rob Piltch and cellist Rachel Mercer. For reservations call 416-703-5479.

The Annual Ken Page Memorial Trust Gala fundraiser will be held at The Old Mill on May 20. Warren Vaché and brother Allan Vaché, trombonists George Masso and Laurie Bower, John Sherwood, Neil Swainson, Don Thompson, Reg Schwager, Terry Clarke and Lucian Gray are confirmed at time of writing. They will also be joined by a saxophone player called Galloway. It promises to be a pretty special evening. For reservations please call Anne Page at 416-515-0200 or e-mail anne@kenpagememorialtrust.com

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

**Bands, Choirs and "Brass Belles"**

**JACK MACQUARRIE**

There were a few musical events in my life in recent weeks that furnished a couple of topics for my column this month. The first has to do with joint performances of choirs and bands.

In last December’s Bandstand column I talked about choirs performing with concert bands and how that form of joint venture was very popular over the Christmas holiday season. At that time we lamented the dearth of music written specifically for such a combination. Subsequently, I received a few letters on the subject, but little evidence to contradict what I had written. I still found little evidence of any conscious effort on the part of bands, choirs, arrangers or composers to rectify that situation. What a pleasant surprise it was then when, a few weeks ago, I was treated to no fewer than three such works on a single programme.

The event was a joint concert in late March by the Oriana Singers of Cobourg and the Concert Band of Cobourg. With the assistance of a grant from the Trillium Foundation of Ontario these organizations were able to commission two special very diverse arrangements. The first arrangement, entitled *A Ruth Love Celebration*, was a collection of tunes by that Canadian composer, including “I’ll Never Smile Again” and “Put Your Dreams Away.” I’m accustomed to hearing choirs perform with bands, but there’s always the sense that separate groups are sharing the platform. Rather, in this concert, there was the sense of hearing a unified single ensemble, and listeners were treated to a smooth blend of voice, woodwind and brass rarely heard.

Their rendition of Freddy Mercury’s *Bohemian Rhapsody* was very different. It bore no resemblance to the arrangement often performed by concert bands, and certainly did not indicate that its roots were in a rock band some years ago. The third joint venture was an original work on a sacred theme. “Benedictus” by Steven Harknett.

Their rendition of Mary Lou Williams’ *Benedictus* was an original work on a sacred theme. “Benedictus” by Steven M. Baricexploited the unique tonality of these combined forces in a way rarely heard.

In a future issue I hope to be able to get some insight into the process involved with the Trillium Foundation for such purposes. I also hope to get information on how other groups might obtain copies and performance rights for these works, which deserve to be heard more widely.

In our concert listings in last month’s issue there was an announcement of a joint venture on May 1 by the Orillia Wind En-

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semble and the Cellar Singers. I hope to attend their version of the “Last Night of the Proms: in my quest for more of that combination. The second topic has to do with how the role of women in bands has changed over the years. When I first started playing in a “boys’ band” some years ago, I was unaware of how girls were routinely excluded. That’s probably because there were girls in our band. Solo cornet and first trombone positions were both held by girls. On reflection though, perhaps they had received some preferential treatment; they were daughters of the bandmaster.

Some time ago I wrote about the controversy sparked at the University of Toronto in 1947 when a young woman applied to join the band. The student council held a formal debate to determine whether or not the musician in question should be permitted to join the band. I’m happy to report that the woman is still playing regularly in a community band some 63 years later.

My interest in this subject was kindled again when a friend sent me an email with an article about a trumpet soloist in a community band in Massachusetts. As a child in elementary school, Edith Plishkin always wanted to play an instrument and thought of taking up the violin, she said, “but my brother, Jimmy, suggested the trumpet because few women play that instrument.” When she attended the University of Massachusetts in Amherst, the university did not permit women to play in the band. “At that time it was for men only.” Sound familiar? Well Edith now has her day. Her next performance will be with a wind ensemble at the University of Massachusetts, Dartmouth, on May 4. As usual, she will probably play at least one solo. Oh, I guess I forgot to mention that Edith celebrated her 90th birthday a week before.

If that isn’t sufficient evidence of how the role of women in bands has changed, consider this. The next International Women’s Brass Conference will be held June 16-20, 2010, in Toronto at Humber College. This annual conference was founded in 1993 by Susan Slaughter, principal trumpet of the St. Louis Symphony Orchestra who is retiring at the end of this season after 40 years of leading the brass section of that orchestra. In her honour, the conference has announced the 2010 Susan Slaughter International Brass Competitions. These competitions for women performers of all brass instruments will be held prior to the conference from June 13 to 16. The conference will be hosted by well known Toronto hornist Joan Watson and Denny Christianson, head of music at Humber College.

Most portions of the conference will take place at the Humber College Lakeshore Campus with concerts at the Assembly Hall a short distance to the East. The Grand Finale Concert of the conference, appropriately named “Brass Belles,” will take place at The Jane Mallett Theatre. It promises to be a spectacular pairing of some amazing IWBC Guest Artists and Toronto’s own Hannaford Street Silver Band. Look for more details in the June issue of The WholeNote. In the meantime visit their website, www.iwbctoronto2010.com.

Another item I was going to talk about was migrating back to orchestral playing after years of playing in concert bands. However, I’ve run out of space – more on that in a future issue. Let’s hear your stories.

Trumpeter Edith Plishkin.

Hornist Joan Watson.

Definition Department
This month’s lesser known musical term is CACOPHANY: “a composition incorporating many people with chest colds.” We invite submissions from readers.

Coming Events
• May 1, 7:15pm: Milton Concert Band presents “A Perfect Score – Music from Movies and Television.” St. Paul’s United Church.
• May 1, 7:30pm: Orillia Wind Ensemble presents “Last Night of the Proms.” Rule Britannia, and other classics. Roy Menagh, director, with the Cellar Singers. Orillia Opera House, 20 Mississauga St. W., Orillia.
• May 2 and 9, 3:00pm: Wellington Winds presents “The Sun Never Sets on the British Empire.” Works by Vaughan Williams, Elgar, Grainger, Cable, Benjamin and others. Daniel Warren, conductor; Michael Purves-Smith, oboe. First United Church, 16 William St., Waterloo.
• May 7, 8:00pm: Etobicoke Community Concert Band, John Edward Liddle, conductor present “Glorious and Free,” a programme of marches, anthems and songs. A musical tribute to our Canadian military featuring Kathy Thompson, guest vocalist. Silverthorn Collegiate Auditorium, 291 Mill Road, Etobicoke.
• May 15, 2:00pm: Northdale Concert Band, with conductor Stephen Chenette, pays tribute to legendary Canadian composer and trumpet player Johnny Cowell. The concert will feature some of Cowell’s most famous solos as performed by well-known trumpet player John Edward Liddle plus a special guest appearance by Johnny Cowell himself. Scarborough Civic Centre, 150 Borough Drive. Admission free.
• May 15, 7:30pm: Festival Wind Orchestra offers “Spring into Summer,” Keith Reid, conductor. Jarvis Collegiate Institute.

Down the Road
• June 20, 3:00pm: Hannaford Street Silver Band presents “Brass Belles” with brass band showpieces by international composers, performed by an all-female cast of soloists and led by guest conductor Gillian MacKay, Jane Mallett Theatre, St. Lawrence Centre.

Jack MacQuarrie plays several brass instruments, and has performed in many community ensembles. He can be contacted at: bandstand@thewholenote.com.
Are YOU on The WholeNote’s Map?

- The Canaries have flocked, summer is right behind. Coming in June, The Green Pages – our readers’ guide to the summer’s music, across Ontario and beyond.
- Directory listings, in print and online, web and print advertising, free festival listings, inserts and more.
- Make sure our readers can find your events at the WholeNote this summer!
- Contact summer@thewholenote.com for information or telephone Karen at 416-323-2232 x26
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 Barrie, Bayfield, Brantford, Cambridge, Dundas, Georgetown, Guelph, Hamilton, Kingston, Kitchener, London, New Hamburg, Niagara Falls, Niagara-on-the-Lake, Orillia, Owen Sound, Peterborough, Port Dover, Port Hope, St. Catharines, Stratford, Varna, Waterloo, Woodstock. Starts on page 42.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 44.

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

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

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

NEXT ISSUE The next issue covers the period from June 1 to July 7, 2010. All listings must be received by 6pm Saturday May 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

Note: Music theatre productions with extended runs appear in the daily listings on only their first performance of the month. See dates listed below for:

A Touch of Venus: May 16 (beyond GTA)
Jacques Brel is Alive and Well and Living in Paris: May 14 (beyond GTA)

Saturday, May 1

A. Concerts In the GTA

• 1:30 & 7:30: The Entertainers. Sing Sing Sing. Barbershop Quartet. Guests: The Essentials. Glen Abbey United Church, 1469 Northington Gate, Oakville. 905-847-8220. $20; $10 (child under 12).

• 2:00 & 8:00: Dancap Productions. Jersey Boys. Toronto Centre for the Performing Arts, 5040 Yonge St. 416-872-1111. 955-1110. Also May 2, 4-9, 11-16, 18-23, 25-30, June 1-6 and beyond.


• 2:00 & 8:00: Mirvish Productions. Mamma Mia. Mistress of Wales. 300 King St. W. 416-872-1212. 699-1110. Also May 2, 4-9, 11-16, 18-23, 25-30, June 1-6 and beyond.

• 2:00 & 8:00: Mirvish Productions. Rock of Ages. Royal Alexandra Theatre, 280 King St. W. 416-872-1212. 128-8110. Also May 4-9, 12-16, 18-23, 25-30, June 1-6.

• 2:00 & 8:00: Mississauga Festival Choir. Poetry Through Music. Music set to the works of famous poets including Shakespeare, Froth, Rilke and other poets. David Ambrose, conductor; Andrea Grant, accompanist. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $25; $123/1st.

• 3:30: Toronto Jazz Orchestra. O Canada. Annual celebration of established and emerging Canadian composers with music by Ninnemann, Fraser, and Jones. Rex Hotel, 194 Queen St. W. 416-899-5299. Free, donations accepted.

• 4:00: Toronto Operaetta Theatre. Gilbert and Sullivan Extravaganza. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 22 Front St. E. 416-368-7723/1-800-708-6754. $30.

• 4:30: Canadian Opera Company. Maria Stuarda. Donizetti. Serene Farmochia, soprano (Maria Stuarda); Alexandrina Pendatchanska, soprano (Elisabetta); Eric Cotler, baritone (Roberto); Patrick Carfizzi, bass (Giorgio Talbot); COC Orchestra and Chorus; Stephen Lawless, director; Antony Walker, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 862-4292. Also May 4, 10, 13, 22, 28 and 30.

• 7:30: Etobicoke Youth Choir. Sing for Joy. Louise Jardine, conductor. Westway United Church, 8 Templar Dr. 416-231-9120. $15; under 12 free.

• 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 Demynynck, artistic director. Central Baptist Church, 340 Rebecca St., Oakville. 905-483-6787. $25; $20(sr); $15(st); $10(children).

• 7:30: Tallis Choir. Music for the Restoration. Works by Purcell and his contemporaries. Peter Mahon, director. St. Patrick’s Church, 141 McCaul St. 416-286-9788. $25; $20(st); $10(lt).


• 7:30: Toronto Sinfonietta. From Opera to Broadway. Choruses and arias by Bizet, Verdi, Tchaikovsky, Strauss, Offenbach, Rodgers. Oakham House Choir; Ryerson University; Marta Wryk, Romulo Delgado and Andrew Tees, vocalists; Matthew Jaskiewicz, music director. Bloor Street United Church, 300 Bloor St. W. 416-410-4379. $25; $15(st); $20(ad).


• 8:00: Brampton Symphony Orchestra. La Vie en Rose. Music by Debussy, Ravel and Fauré. Guest: the Brampton Symphony Orchestra Chorus; soloists; Robert Raines, conductor. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $10.

• 8:00: Humber College. Music From Kirk MacDonald’s Songbook Vol 1. Kirk MacDonald and Jazz Orchestra, Auditorium, Lakeshore Campus, 3199 Lakeshore Blvd. 416-675-6622 x3361.

• 8:00: Milton Concert Band. A Perfect Score. Music from movies and television. St. Paul’s United Church, 123 Main St. E., Milton. 416-508-6106. $15; $12(st); free(12 and under).

• 8:00: Massey Hall & Roy Thomson Hall. Diana Panton in Concert. Jazz vocalist. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50.


• 8:00: Royal Conservatory/Massey Hall & Roy Thomson Hall. Yuja Wang, piano; Schumann: Symphonic Etudes; Schubert (arr. Liszt). Three Lieder; Scriabin: selection of poems and etudes; Prokofiev: Sonata No.6. Koerner Hall, 273 Bloor St. W. 416-408-0208. $20-$50.

• 8:00: Stephen Satsory, piano. In Recital. Works by Handel, Beethoven, Chopin, Debussy and Bartòk. Heliconian Hall, 35 Hazelton Ave. 416-408-2824 x774. $20; $10(st).

• 8:00: Toronto Korean-Canadian Choir. In Concert. Mozart: Mass in C; also Korean repertoire. Park Sook Hyung, soprano; Shin Hye Chung, mezzo; Jin Cho Won, bass; Kim Yong Min, bass; Hoon Mo Kim, conductor. Living Arts Centre, 4141 Living Arts Dr.,
May 2, 2010:


2:00: Canadian Opera Company. The Flying Dutchman. Wagenvy. Evgeny Nikitin, baritone (The Dutchman); Julie Makover, soprano (Gerald); Mats Almgren, bass (Daland); Robert Künzli, tenor (Erik); COC Orchestra and Chorus; Christopher Alden, director; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 431-2428. Also May 8, 11, 14, 17 and 20.

2:00: Harold Green Jewish Theatre. S’Wonderful: The Soul of Gershwin. See May 1.


3:00: 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 DeMuyck, artistic director. St. Simon’s Anglican Church, 1450 Litchfield Rd., Oakville. 905-483-8787. $25; $20 (sr/st); $15 (st); $10 (children).

3:00: 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 (children under 12).

4:00: St. James’ Cathedral. Twilight Recital Series: Andrew Ager, organ. 65 Church St. 416-364-7885. Free (donations welcome).

4:00: Toronto Classical Singers. In Concert. Mozart: Coronation Mass; Mass in C. Marian Samuel-Stevens, soprano; Wallis Giunta, mezzo; Cory Knight, tenor; Bruce Kelly, baritone; Taliszers Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-979-9980. $30; $25 (sr/st); $12 (student rush).

5:00: Toronto Classical Singers. In Concert. Mozart: Coronation Mass; Mass in C Minor. Marian Samuel-Stevens, soprano; Wallis Giunta, mezzo; Cory Knight, tenor; Bruce Kelly, baritone; Taliszers Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-979-9980. $30; $25 (sr/st); $12 (student rush).

5:00: Celebration Symphony Orchestra. Chopin and Guests. Chopin: Piano Concerto No. 1, songs; Buczynski: Remembrances (Chopin 2010) (premiere); also favourite opera and operetta songs. Beata Wardak, soprano; Tomasz Rak, baritone; Leszek Swidzinski, tenor; Andrew Rozbicki, conductor; Elizabeth Schumann, piano; Bishop Marrocco Choir. Convocation Hall, University of Toronto, 31 King’s College Circle. 416-978-8849. 45-95.

6:00: Sing for Life. Fundraising Concert. Cecilia Richards, soprano; Sue Crowe Conolly, contralto; Brad Hoover, baritone; Cat Pickup, piano; Flamen Slovenian Women’s Vocal Ensemble; and other artists. Church of the Holy Trinity, 10 Trinity Sq. 905-271-8896.25. In support of the Pediatric Diabetes Clinic.

7:00: Flying Cloud Folk Club. La Ligue de Bonheur. Transac, 282 Brunswick Ave. 416-410-3985. $20; $18 (sr/st).


8:00: Community Baroque Orchestra of Toronto. In Concert. Chorales and Favourites. Cameron Kelsall, conductor; Canadian Baroque Choir; Chapel Singers of St. Andrew’s Church, 271-6896. $25. In support of the Pediatric Diabetes Clinic.


8:00: Organix Concerts/Toronto Theatre. Organix Concerts/Toronto Theatre. Organix Concerts/Toronto Theatre. Operas for Opera lovers. Don’t miss this concert! Mozart: Requiem; Verdi: Requiem; Schubert: Mass in B minor; Mahler: Symphony No. 10. For the price of one ticket, enjoy a wonderful evening of music and opera. Toronto Oratory, 31 King’s College Circle. 416-461-4000. $25. In support of the Centre for the Performing Arts.


**Concerts In The GTA**

**Time Handel Festival: The Italian Handel**

**Classical Music Consort**

**Spring-**


**3:00: Canadian Opera Company. Maria Stuarda. See May 1.**

**4:00:** Harold Green Jewish Theatre. *S’Wonderful: The Soul of Gershwin*. See May 1.

**Wednesday May 05**

**12:30: Yorkminster Park Baptist Church. Dan Amorin, organ. 1585 Yonge St. 416-922-1187. Free.**

**2:00: Harold Green Jewish Theatre. S’Wonderful: The Soul of Gershwin. S’Wonderful: The Soul of Gershwin. See May 1.**

**5:30: Canadian Opera Company. Jazz Series: Cuervas con Cuerdas. Latin vocal music performed by vocalist Elias Cuevas and her band with the strings of the CBC Orchestra, Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.**

**7:30: Classical Music Springtime Festival: Handel Festival: The Italian Handel. Corelli: Violin Sonata Op. 5 No. 1; Lotti: Trios Sonatas in F; Handel: Trio Sonata in B flat Op. 2 No. 4; Trio Sonata in G Op. 2 No. 1; and other works. Andrew Ager, organ; Elyssa Lefurgey-Smith, violin; Justin Haynes, viola; Sara Anne Churchill, harpsichord. St. James’ Cathedral, 65 Church St. 416-976-8849. Freewill offering.**

**8:00: International Touring Productions/Richmond Hill Centre for the Performing Arts. Slavko Sivanetanu Oi Zlina. Beethoven: Piano Concerto No. 5. “Emperor”; Rubinstein: Piano Concerto No. 4; Zeljef: Musica Slovaka. Avery Stratton, conductor; Hauio Zhang and Elaine Kwon, piano. 10288 Yonge St. 905-787-8811. $50; $33.75(sr/st).**


**8:00: Toronto Symphony Orchestra. Mozart Violin Concerto. Tippett: Little Music for Strings; Mozart: Violin Concerto No. 3 in G K216; Elgar: Symphony No. 1 in A flat Op. 55. Andrew Davis, guest conductor; Stefan Jackiw, violin. Roy Thomson Hall, 60 Yonge St. 416-872-4255. $29-$128.**

**8:30: Piano Series: Explorations. Selections from Bach’s Art of the Fugue; Brahms: Variations on an Original Theme; music by Scriabin. Ben Cruchley, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.**


**2:00: Toronto Symphony Orchestra. Mozart Violin Concerto. See May 5.**

**6:00: Jeunesse Musicales Ontario. Philip Chiu and Janelle Fung, piano. Arts and Letters Club of Toronto, 14 Elm St. 416-536-6849. $25.**

**7:00: Alexander Singers and Players. St. Lawrence Chamber Ensemble: St. Lawrence Chamber Ensemble. Handel: Saul; Mozart: Senator; Haydn: Minuet in E; Beethoven: String Quintet Op. 59, finale. ARC Ensemble.**

**7:00: Central Bank. Susan Gray, conductor. St. James’ Cathedral, 65 Church St. 416-978-8849. Freewill offering.**

**7:00: Opera by Request. Abduction from the Seraglio. Mozart. Cheryl Campbell, soprano (Constanza); Saeim Chang, soprano (Blondchen); Jay Lymbie, tenor (Belmonte); Graham Thomson, tenor (Pedrillo); Larry Tozer, bass (Doming); William Shoukoff, pianist and music director. College St. United Church, 452 College St. 416-455-2385. $20.**


**Fridays @ 8**

**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 7, 8:00 pm**

Lawrence Park Community Church

2180 Bayview Avenue (ample parking available)

tickets: $25 / $20 (seniors & students)

416-489-1551

[www.lawrenceparkchurch.ca](http://www.lawrenceparkchurch.ca)
**Friday, May 7  8pm**

**Array ensemble**

**8:00: Arraymusic/Music Gallery. Array Solo/Duo Concert. Stravinsky; Chanson Russe; Ives: Sonata No.4. Fargion: Janet Topp; Part: For Aline; Spiegel im Spiegel; Schnittke: Sonata No.2. Stephen Clarke, piano; Rebecca van der Post, violin. 197 John St. 416-204-1080 x1. 8:20; $15 (members); $12 (students).**

**7:30: County Town Singers. Sing Sing Sing. An eclectic mix of choral selections. Barbara Quellette, music director. CAW Hall, 1425 Phillip Murray Ave., Oshawa. 905-855-9505/905-509-4111. 15; $12 (students).**

**8:00: Etoilecobe Community Concert Band. Glorious and Free. Marches, anthems and songs. John Liddle, conductor; guest: Kathy Thompson, vocalist. Silverthorn Collegiate Auditorium, 291 Mill Rd. 416-256-0510. 420; $20 adv; students and children free.**

**7:30: Sidgwick Scholars, soloists; Talisker Players; Robert Cooper, conductor; Edward Moroney, accompanist. Eglinton St. George’s United Church, 35 Lytton Blvd. 416-530-4426. 430; $25 (students); 15 (students).**

**4:30: Metropolitan United Church. Miracles: A Spring Concert of Medieval Music with Labyrinth Walk. Kristyna Lewicki, Robert Cooper C.M. artistic director.**

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**Saturday, May 8  8pm**

**Heliconian Hall**

**Canadian Sinfonietta Chamber Orchestra. Wine and Cheese Concert. Works of: Ireland, Larysa Kuzmenko, Gaogossens, Frühling, Glick, Champagne & Holbrooke.**

**Orpheus Choir. Athalia. Handel.**

**4:30: Metropolitan United Church. Miracles: A Spring Concert of Medieval Music with Labyrinth Walk. Kristyna Lewicki,**

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**The Birthday Series**

**Johannes Brahms**

Join us to celebrate Brahms’ life and music with a concert of his works on his birthday.

**Friday, May 7 at 7:30 pm**

Heliconian Hall, 35 Hazelton Ave.

Trish O’Reilly, soprano
Marthe Epnove, mezzo
Marta Herman, mezzo
Vassil Garvarievt, baritone
Elizabeth Morris, viola
Ellen Meyer, piano
Michelle Kyle, piano
Mari I Hobbard, narrator

Lieder, Duets, Sonata in F minor, Zigeunerlieder, Spruch, Wahn? Hungarian Dances (four-hands) .

Tickets $20 (senior/student $15) Reservations: 416-944-2655

Complimentary birthday cake, Door prizes: Brahms’ music CDs.

Next: Richard Strauss  June 11

www.birthdayseries.ca
A. Concerts In The GTA

Michael Franklin, Gaven Diamo. 56 Queen St. E. 416-383-0331 x24. Payw/e/donation.
• 8:00: New Adventures in Sound Art
• 8:00: New Adventures in Sound Art

Triumphant Music!

John Barnum Music Director/Conductor
And The Band of
The Royal Regiment of Canada

Tchaikovsky: 1812 Overture
R. Strauss: Till Eulenspiegel and more...

Saturday, May 8 at 8:00 p.m.
Hammer Hall, Living Arts Centre
Tickets: 905.306.6000
or www.livingartscentre.ca

The BACH CHILDREN’S CHORUS
and the BACH CHAMBER YOUTH CHOIR
Linda Beaupré, Conductor
Eleanor Daley, Pianist

A-ROVIN’
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 Choir Ontario, is grateful for funding received from the Ontario Arts Council and the Toronto Arts Council.


Sunday, May 9

• 2:00: Alexander Singers and Players.
  Cabaret. See May 6.
• 2:00: Canadian Opera Company. Idomeneo. Mozart. Paul Groves, tenor (Idomenio); Kristin Szabo, mezzo-soprano (Idamante); Isabel Bayrakdarian, soprano (Ila); Tamara Wilson, soprano (Elektra) COC Orchestra and Chorus; François de Carpentries, director; Harry Bicket, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $62-1922. Also May 12, 15, 21, 25, 27, 29.
• 2:00: Harold Green Jewish Theatre.
  ‘S Wonderful: The Soul of Gershwin. See May 1.
• 2:00: Oakville Symphony Orchestra.
  Grand Finale. See May 9.
• 2:00 & 7:30: Canadian Children’s Opera Company. The Secret World of Og. See May 8.
• 3:00: Toronto Early Music Centre. Musically Speaking. 16th century Spanish and Italian repertoire, including music by Ortiz, Ganassi, and Milan. Katherine Hill, voice; Joelle Morton, viola da gamba; Julia Seager, harp. Church of the Holy Trinity, 16 Trinity Sq. 416-920-5205. Payw.
• 3:00: Gallery 345. Mary Kenedi, piano. Works by Rota, Chopin, Beckwith and Weinzweig. 345 Sorauren Ave. 416-822-9781. $20; $15(st); $10(st).
• 3:00: Mississauga Youth Orchestra. Symphony Spectacular. Schubert: Symphony No.8; J. Strauss: Radetzky March; Jones: Miriamich Ballad. Guests: Kawartha Youth Orchestra; Mississauga Concert Orchestra. Hammerson Hall, Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-600-6000/1-888-805-8888. $20; $10(child).
• 3:00: Royal Conservatory. Gerald Finley, bass-baritone; and Julius Drake, piano. Koerner Hall, 273 Bloor St. W. 416-498-2080. $20-450.
• 3:00: Toronto Symphony Orchestra.
  Mozart Violin Concerto. George Weston Recital Hall, 5040 Yonge St. See May 5.
• 4:00: St. James’ Cathedral. Twilight Recital Series: Andrew Adair, organ. 65 Church St. 416-364-7865. Freewill offering.

Monday, May 10


Elmer Iseler Singers
Lydia Adams, Conductor
present
GET MUSIC!
GALA CONCERT

featuring the participating choirs from
Cawthra Secondary School for the Arts,
Robert Anderson - conductor
St. Elizabeth SVI Regional Arts Programme,
Michelle Janzen - conductor.
Maple Grove UC Chancel Choirs
Katie Kirkup, conductor

Monday, May 10, 7:30 pm
Metropolitan United Church
56 Queen St. East, Toronto

General Admission $25. Participant family adults $10
Students with ID $10. Children under 12 free

Elmer Iseler Singers
Lydia Adams, Conductor

THE WHOLENOTE.COM
May 1 - June 7, 2010
May 11 - June 7, 2010
WWW.THEWHOLENOTE.COM

Piano Virtuoso Series: Revised
Canadian Opera Company.
$15; $10(st); free(16 and under).
Music Gallery, 197 John St. 416-204-1080.
Sarah Jeffrey, oboe; Gabriel Radford, horn.
Guests: Stephen Clarke, prepared piano; Boris Kraynin, piano. George Weston Recital Hall, Toronto Centre for the Arts. 5040 Yonge St. 416-872-1111. 129-459.

Monday May 10

- 7:30: Canadian Opera Company. Maria Stuarda. See May 1.
- 8:00: Fingerstyleguitar.ca. Tommy Emmanuel, guitar. Ryerson Theatre, 43 Gerrard St. E. 416-722-6524. $37.50.
- 8:00: Guy Moreau and Guests. The Four Elements: Water. Folk, art-songs and spirituals. Guy Moreau and Renee Moreau, vocals; John Paul Allen, guitar and vocals; Carrie Chesnutt, flute and saxophone; Anita Beato, piano; Sebastien Raemondonc, bass. Annex Live Restaurant, 296 Brunswick Ave. 416-529-3989. $20 (reservations recommended).
- 8:00: Pat Metheny. Massey Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-703-9645. $25. $85.50.

Thursday May 13

• 7:30: Canadian Opera Company. The Flying Dutchman. See May 2.
• 8:00: All The King’s Voices. From Hollywood to Broadway. Hits from the screen and stage. Allison Arends, Robert Missen and Daniel Godin, soloists; All The King’s Youth Voices; David J. King, director. Glenview Presbyterian Church, 383 Huron St. 416-971-9229.

Friday May 14

- 7:30: Canadian Opera Company. The Flying Dutchman. See May 2.

THE PRESENT TIME
featuring pianist Robert Kortgaard

“The man that hath no music in himself, Nor is not moved by concord of sweet sounds, Is fit for treason, stratagems and spoils.”

- 7:30: The Bard is back! Exultate rounds out the season with a concert featuring settings of Shakespeare texts, including works by Derek Holman, William Mathias, Ralph Vaughan Williams and more!

ST. THOMAS’S ANGLICAN CHURCH, 383 HURON STREET.
Saturday May 15th @ 7:30 pm
416-971-9229
www.exultate.net

The King’s Voices
David J. King, conductor

FROM HOLLYWOOD TO BROADWAY
Great Hits From The Screen and Stage
with soloists Allison Arends, Robert Missen and Daniel Godin
Friday May 14 2010 @ 8:00 p.m.

Tickets:
$30 / $20 / $10
Box Office: 416-971-9229

www.allthekingsvoices.ca

In support of the Heart and Stroke Foundation
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Heart's & Stroke Foundation
Making answers, the fight.
A. Concerts In The GTA

Friday May 14, 8 pm
Glenn Gould Studio

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CHAN KA NIN Soulmates
POPPER Hungarian Rhapsody
BRAHMS Sextet in G Major

$49 adult; $39 senior; $19 student
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Saturday May 15

• 2:00: Northdale Concert Band. Tribute to Johnny Cowell. Guests: John Edward Liddle and Johnny Cowell, trumpet; Roselyn Brown and Jenna-Michelle Martin, flute; Stephen Chenette, director. Scarborough Civic Centre, 150 Borough Dr. 416-486-3011. Free.
• 7:00: Timothy Eaton Memorial Church. Choir School Alumni Concert. Music by David Ouchterlony, Choir School and Alumni Choir; Marty Smyth, piano. 230 St. Clair Ave. W. 416-925-5977. $20; $15(st); $100(patrons). Silent auction, wine and cheese tasting, and other activities.
• 7:30: Amadeus Choir. Rhythms of Latin America. Sid Robinovitch: Canciones por las Americas; Ramirez: Misa Criolla; Castelnuovo-Teodosco: Gypsy Ballads. Michael Savona, Spanish guitar. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $35.
• 7:30: Canadian Opera Company. Idomeneo. See May 9.
• 7:30: Durham Philharmonic Choir. Hymns of Praise. Haydn: Creation (excerpts); also works by Bach, Mozart and Durufle. Robert Phillips, conductor; Marianne Turner, accompanist; guests: Paul Otway, trumpet; William O’Meara, organ. St. George’s Anglican Church, 51 Centre St. S., Oshawa. 905-728-1738. $20.
• 7:30: Festival Wind Orchestra. Spring into Summer Concert. Keith Reid, conductor.

May 15 continues
Singers, chorus, and soloists. Trinity Anglican Church, Sarah Fraser Raff, violin; Wallace Halladay, saxophone; Rob MacDonald, guitar; Peter Pavlovsky, bass; Jerry Pergolesi, percussion; Allison Wiebe, piano. 197 John St. 416-201-1090 x1, 20.

8:00: Scarborough Philharmonic Orchestra. 30th Anniversary Concert featuring the Gryphon Trio. Tchaikovsky: Symphony No. 3; Piazzolla: Milonga del Angel; "Autumn" from The Four Seasons; Conway Baker: Vancouver Variations; Royer: Sinfonia Concertante for Piano Trio and Orchestra; Meyer: Epochs of Rock and Time (premiere). Ronald Royer, conductor; Christopher Kitts, guest conductor; Gryphon Trio. Birchmount Park Collegiate Institute, 3683 Danforth Ave. 416-429-0007. $30; $25(st); $10(youth). 7:15: Pre-concert chat.

8:00: Toronto Masque Theatre. Mödlere Celebration. See May 12.

Sunday May 16


2:00: Music at Metropolitan. Beloved Delight of the Soul. Works by Bach and Vivaldi. Christina Stelmachovitch, mezzo; Talisker Players. 56 Queen St. E. 416-363-0331 x1, 20.


May 15 continued

Jarvis Collegiate Institute, 495 Jarvis St. 416-287-8877. $15; $10(family); free (child under 5).


7:30: Opera by Request. Weber: Der Freischütz in concert. Stewart Granger, tenor (Max); Janna Pardy, soprano (Agathe); Andrea Rebbello, soprano (Achenen). Henry Irvin, baritone (Kasper); Annex Singers; William Shookhoff, music director. College St. United Church, 452 College St. 416-465-2385. $20.

7:30: Reaching Out Through Music. Fundraising Event. Adi Braun, jazz vocalist; Moshe Hammer, violin; Teng Li, viola; Patricia Parr, piano; Jean Stilwell, mezzo; Lawrence Wilford, tenor; and others. Church of St. Simon-the-Apostle, 525 Bloor St. E. 416-508-2705. $40; $100/patron with $60 tax receipt; $30(st); $10(youth). 6:45: Silent Auction.


8:00: Aradia Ensemble. Thunderbird. Peters: new work; also traditional Native songs and bird-inspired Baroque pieces. Marion Newman, mezzo; Glenn Gould Studio, 250 Front St. W. 416-388-5743. $35; $25(st); $15(st).

8:00: Heliconian Hall. Queens and Fairies. Music by Purcell, Head, and others. Deanna Hendriks, soprano; Jennifer Tung, piano. 197 John St. 416-204-2255. $25(st); $15(st).

8:00: Heliconian Hall. Queens and Fairies. Music by Purcell, Head, and others. Deanna Hendriks, soprano; Jennifer Tung, piano, Tina Newlove, visual artist. 35 Hazelton Ave. $15 advance, $20 at door 416-596-7022.

Queens & Fairies
Deanna Hendriks 
soprano
Tina Newlove visual artist
Jennifer Tung piano
Sat, May 15, 8pm
Heliconian Hall
35 Hazelton Avenue
$15 advance, $20 at door 416-596-7022

Thunderbird
A fusion of first Nations song and dance, Baroque masterpieces, and new music by Dustin Peters

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Call Kay Thomson Hall
8x Office for tickets! 416-872-4253
With Mariam Newlove, Mezzo Soprano
Aradia Ensemble | Kevin Mallon, Director

The Scarborough Philharmonic 30th Anniversary Celebration featuring The Gryphon Trio
music by Tchaikovsky, Chopin.
Saturday May 15th – 8 pm
pre-concert chat about the music at 7:15 pm

Thornhill Performing Arts Centre
101 Town Centre Blvd
North York, ON
416-429-0007
www.SPO.ca

Northdale Concert Band presents

A Tribute to Johnny Cowell
with Musical Director Stephen Chenette

featuring
John Edward Liddle, Trumpet

Saturday, May 15 at 2 pm.
ScARBorougH Civic Centre
150 Borough Drive, Scarborough
Free Admission
A. Concerts In The GTA

(oscillations); Near: Hay una mujer; Barnwell: Would You Harbor Me?; also music from South Africa and Georgia. Guest: Ben Grossman, percussion; Becca Whitla and Alan Gasser, conductors. Church of the Holy Trin-

ity, 10 Trinity Sq. 416 588-8050 x3. $15; $12(advance); $8(underwaged).


• 3:00: Toronto Chamber Choir. Kaffeemusk: Bach and the German Motet. Mark Vuorinen, music director; guests: Rosedale Heights Secondary School of the Arts Chamber Choir, Maria Riedstra, conductor. Christ Church Deer Park, 1570 Yonge St. $18-$20; $12.50(under 30).

• 3:00: Toronto-Concert.com: Spring Recital. Works by Chopin, Beethoven, Vivaldi, Rodrigo, Obabar, Granados, Chuguinua, and others. Christian Chuguinua, Jo Greenaway, piano; Miriam Tikiton, soprano; Victoria College Chapel, 91 Charles St. W. 647-387-6176. $15; $10(advance).

• 3:00: Vival! Youth Singers. 10th Anniversary Celebration Concert. Arden: The Best Years; also works by Rolfe and Palmer. Guests: ECS Choir. Carol Woodward Ratzlaff, artistic director; 416-788-8482. $20; $15(sr/st).

• 3:00: Windermere String Quartet. A Celebration of the WSQ’s Fifth Season. Mozart: Quartet in B-flat K159; Joseph Haydn: Quartet in d Op.76 No.2 “Quinten”; Schu-


• 4:00: St. James’ Cathedral. Twilight Recital Series: Andrew Ager, organ. 65 Church St. 416-384-7865. Free. (donations welcome).


• 5:00: Nocturnes in the City. Boris Krajny, piano. St. Wenceslaus Church, 496 Glad-


• 7:30: Oakville Chamber Ensemble. Singer: Bach: Singet dem Herrn, alle Heiden; Singet dem Herrn ein neues Lied; Cantata No. 33 “Allien zu dir, Herr Jesu Christ”; and other works. St. John’s United Church, 262 Randall St., Oakville. 905-825-9740. $35; $25(adv); $25(st); $15(sr adv); $15(st); $70(family); $150(family adv).

• 7:30: Pride of Israel Synagogue. Songs from the Jewish Soul. Traditional, contempo-

rary and original music from all parts of the Jewish world. Aaron Lightstone, oud/guitar; Ernie Toller, Indian/Middle Eastern wood flutes/saxophone; Adam Campbell, percussion, Aivia Chernick, vocals. 59 Lissom Cr. 416-226-0111 x10. $35; ($30 adv).

• 8:00: Esprit Orchestra. No Reason to Panic. Vivier: Onien; Andressen: Vermeer Pictures; Nas: No reason to panic; Schafer: Gitanjali, Donna Brown, soprano; Alex Pauk, conductor. Jane Mallett Theatre, 27 Front St. E. 416-366-7723/800-708-6754. $43; $32(adv); $15(under 30). Pre-concert talk.

• 8:00 & 9:00: Music Gallery. The Voice Summit. 8:00: Butterfield: Stall, for two voices and tape. Christine Duncan and DB Boysko, vocalists. Harrison Pool, 15 Steph-

anie St; 9:00: Vocal improvisations by Shelley Hirsch. Music Gallery, 197 John St. 416-204-1080. $20; $10.

WINDEMERE STRING QUARTET
on period instruments

Mozart K159
Haydn “Quinten”
Schubert “Rosamunde”

Sunday, May 16, 3:00 PM

Music at Metropolitan

presents

Beloved Delight of the Soul

Mezzo-soprano
Christina Stelmacovich

with members of
the Talisker Players
in works by Bach
and Vivaldi

Saturday, May 16 at 2 p.m.
Admission: $20 416-363-0331 Ext. 51

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

Associatedes of the Toronto Symphony Orchestra

Presenting

Masterworks, Small and Large, from Nineteenth Century Giants

MONDAY MAY 17, 2010 7:30 pm

Joseph Haydn
Trio in G, Hob. XV, No. 25 for violin, cello and piano

Wolfgang Amadeus Mozart
Symphony No. 40 in G minor, KV 550, arranged by Johann Nepomuk Hummel for flute, violin, cello and piano

Ludwig van Beethoven
Trio VII in B Flat Major “Archduke” for violin, cello and piano

Hyung-Sun Paik, violin Julie Ranti, flute
William Findlay, cello Ka Kit Tam, piano

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-iso.org
Monday May 17


Thursday May 20


• 7:30: Canadian Opera Company. The Flying Dutchman. See May 2.

Tuesday May 18


• 1:00: St. James’ Cathedral. Music at Midday: Miriam Tiktizin, soprano. 65 Church St. 416-364-7865. Free (donations welcome).


• 7:30: Royal Ontario Museum. Henry Purcell: An Evening of Baroque Fantasy. Purcell: Orpheus Britannicus, and other works. Paul Jenkins, tenor; Alison Melville, Colin Savage, recorders; Borys Medicky, harpsichord; Jeroen Van, Léonie Gagne, Baroque dancers; talks by curator Brian Mulsalwhite and musicologist David Falls. 100 Queen’s Park. 416-586-5086. 422. • 7:30: Canadian Opera Company. Idomeneo. See May 9.

• 8:00: Toronto Symphony Orchestra. Last Night of the Proms. Elgar: Pomp and Circumstance; Parry: Jerusalem; Arne: Rule Britannia, and other works. Bramwell Tovey, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $28-$99.

Wednesday May 19


• 2:00 & 8:00: Toronto Symphony Orchestra. Last Night of the Proms. See May 19.

• 6:00: Hammer Band. From Violence to Violins. Moshe Hammer, violin; John McDermott, tenor; Jean Stilwell, mezzo; Paul Hoffert Jazz Trio; Kids in the Hammer Band. Integral House, 194 Roxborough Dr. 416-440-0088. $25.

• 8:00: Canadian Opera Company. Maria Stuarda. See May 1.

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

• 7:30, Organix. Silent film: “The Eagle.” Organist Andrei Streiiaire accompanies the 1925 Silent Film. St. John’s Anglican Church, 19 Don Ridge Dr. 416-241-9785. Freewill offering (proceeds to charity).


Sunday May 23


• 4:00: St. James’ Cathedral. Twilight Recital Series: Andrew Adair, organ. 65 Church St. 416-364-7865. Free (donations welcome).


Monday May 24


Tuesday May 25


THE CIVIC LIGHT OPERA COMPANY
TORONTO’s PREMIERE MUSICAL THEATRE presents

BARBRA STREISAND to superstardom!

“I’m the Greatest Star” **“People”** **“Don’t Rain on My Parade”**

FAIRVIEW LIBRARY THEATRE
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May 26 to June 12

BOX OFFICE: (416) 755-1717

www.CivicLightOperaCompany.com

VISA
A. Concerts In The GTA

• 7:30: Canadian Opera Company. Maria Stuarda. See May 1.
• 8:00: Art of Time Ensemble. The Songbook. 4: See May 25.
• 8:00: Music Gallery. VTO ten: Andy Moor (The Ex) & Anne-James Chaton and Six. Double bill featuring sextet Six with duo of Andy Moor, guitar and Anne-James Chaton, sound-poet. 416-204-1080 x 1. $20; 115 (members, arts workers); $10(st).
• 8:00: Nathaniel Dett Chorale. And Still We Sing - Steel Singin’. Classical to calypso. Guest: Legacy steel pan ensemble; Brainerd Blyden-Taylor, artistic director. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $5.
• 8:00: Toronto Symphony Orchestra. Stravinsky’s Petrouchka. Falla: Suite No. 2 from The Three-Cornered Hat; Piazzolla: La Hoja santa. Artscape Wychwood Barns, Wychwood Theatre (#176), 601 Christie St. 416-872-4255. $29.50, $11.25(st).
• 8:00: Urbanvessel. Stitch. See May 26.
• 8:00: Via Salzburg Chamber Orchestra. Sound and Image. Oesterle: Violin Concerto (with animations by Christopher Hinton); Elgar: Introduction and Allegro; Elegy; Britten: Simple Symphony. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $45(st); $29(29 and under). Friday May 28
• 7:30: Canadian Opera Company. Maria Stuarda. See May 1.
• 7:30: Tafelmusik Baroque Orchestra. Haydn: The Seasons. Church St. 416-364-7865. $85 (includes dinner at the Albany Club); $30; $25.
• 8:00: Civic Light Opera Company. Funny Girl. See May 26.
• 8:00: Harmony Singers. Sentimental Journeys. Harvey Patterson, conductor. Martin Grove United Church, 75 Pergola Rd. 416-239-5821. $20; 115(st/st). See May 1.
• 8:00: Heliconian Club. Classical Centennial Celebration. Works by Liszt, Schumann, Chopin and Mendelssohn. 35 Hazelton Ave. 416-822-3618. $20.
• 8:00: Masssey Hall & Roy Thomson Hall. International Vocal Recital Series: Joseph Calleja, tenor. Craig Rutenberg, piano. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $29.50-$49.50.

Thursday May 27

• 7:30: Canadian Opera Company. Idomeneo. See May 9.
• 8:00: Civic Light Opera Company. Funny Girl. See May 26.

SPRINGTIME HANDEL FESTIVAL
May 5-8, 2010 with the Classical Music Consort & the St. James Cathedral Choir

CONCERT 1
The Italian Handel
Wednesday, May 5, 7:30pm Admission by freewill offering
CONCERT 2
The German & French Handel
Thursday, May 6, 7:30pm Admission by freewill offering

CONCERT 3
The Secular Handel
Friday, May 7, 7:30pm Admission by freewill offering
CONCERT 4
The Sacred Handel
Saturday, May 8, 7:00pm Admission by ticket ($30/$15)

THE LAST NIGHT OF THE PROMS Concert
May 28, 2010 at 7:30pm
The Band of the Royal Regiment of Canada
The Elmer Iseler Singers
The Choir of St. James Cathedral
Concert Tickets $30 ($25 students/seniors)
416-364-7865
Tickets including a dinner at the Albany Club $85
416-364-5471

The Cathedral Church Of St. James
65 Church Street (at King) Toronto,
phone: 416-364-7865 www.stjamescathedral.on.ca

BRIAN’S PICKS

NEW MUSIC CONCERTS FRIDAY MAY 28
THE MUSIC GALLERY

• 8:00: New Music Concerts. Brian’s Picks. Lizee: Television; Schnuller: Trio; Current: Faster Still; Levy: I. Querwüchsig; Poppe: Salz; Ullgard: Todos los recuerdos presentes envolvían ese sonido y algo me miró. New Music Concerts Ensemble, Brian Current, direction. Music Gallery, 197 John St. 416-961-9594. 130; $20(sr/arts workers); $10(st). 7-15: Introduction with composers.

VIA SALZBURG
Internationally acclaimed chamber music

Britten, Elgar & Michael Oesterle
Via Salzburg Chamber Orchestra with Animation by Christopher Hinton
Have you ever imagined what music might look like? Here’s a chance to find out as award winning animator Christopher Hinton provides a visually stunning interpretation of the music of renowned Canadian composer Michael Oesterle.

Thursday May 27 & Friday May 28 2010 at 8:00 pm
Tickets: 416-872-4255 Glenn Gould Studio roythomson.com

Www.THEWHOLENOTE.COM

May 1 - June 7, 2010

36
THE HARMONY SINGERS
Harvey Patterson, Conductor present
Sentimental Journey
Friday, May 28 & Saturday, May 29 at 8 pm
Martin Grove United Church
(Martin Grove & Mercury, 4th light north of Rexdale)
www.harmonysingers.ca

CATHEDRAL BLUFFS SYMPHONY CHURCH
with guest artist
ROBERT HORVATH,
pianist, performing
RACHMANINOFF’S Piano Concerto No.2
SATURDAY MAY 29th
at 8:00 p.m.
P.C. Ho Theatre

Toronto Jewish Folk Choir
Alexander Veprentsky, conductor
Lina Zemelman, piano

Village Voices, directed by Joan Andrews, presents
VERSATILE VOICES
This spring we showcase the choir’s wide repertoire with selections incorporating music from classical, rock and jazz genres. We will also feature guest vocalist Sharon Smith and a small combo.

![Young Composers’ Workshop Concert](arraymusic.com)

**Young Composers’ Workshop Concert**

Array Ensemble members perform compositions so new the ink is barely dry…

*Special support by The SOCAN Foundation*

**Sat May 29 3pm**

- **3:00**: Arraymusic. Young Composers Workshop Concert. Works by Le Bel, Massoud, Norris and Storr. Arrow Studio, Suite 218, 60 Atlantic Ave. 416-532-3019. 15$: $10(st/st);
- **4:00**: Capella Intima. Celestial Sirens – music of the Benedictine Nuns of Milan. Motets by Cozzolani, Leonardo and Sessa. Dawn Bailey and Erin Bardua, sopranos; Vicki St. Pierre, alto; Bud Roach, tenor; Sara-Anne Churchill, organ; Lucas Harris, theorbo. St. George the Martyr Church, 197 John St. 905-517-3594. 15$: $10(st/st);
- **7:30**: Toronto Symphony Orchestra. España/ Chabrier: España; Copland: El Salon Mexico; de Falla: Nights in the Gardens of Spain for Piano and Orchestra; Chávez: Symphony No.2 “Sinfonia India”; Ginastera: “Malambo” from Estancia; and other works. Cecile Licad, piano; Carlos Miguel Prieto, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $27.50-$74.
- **8:00**: Civic Light Opera Company. Funny Girl. See May 26.
- **8:00**: Harmony Singers. Sentimental Journey. See May 28.
- **9:00**: Nathaniel Dett Chorale. And Still We Sing - Steel Singin’. See May 26.

**Sunday May 30**

- **2:00**: Canadian Opera Company. Maria Stuarda. See May 1.
- **2:00**: Civic Light Opera Company. Funny Girl. See May 26.
- **2:00**: Tafelmusik. Israel in Egypt. See May 29.
- **3:00**: Orchestra Toronto. A Season of Symphonies. Rachmaninoff: Piano Concerto No. 2 in c Op 18; Shostakovich: Symphony No. 5 in d Op 47. Errol Gay, conductor; guest: Jason Li, piano. Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142. $35; $30(st/st); $10(under 18). 2:15: Pre-concert talk.
- **3:30**: Pentheselia Singers. Journey to the Middle East and Beyond. Choral repertoire based on texts and music from the Middle East. Guests: Shades of Arabie dance troupe; Alice Malach, conductor. Miles Nadal Jewish

- **8:00**: Urbanvessel. Stitch. See May 26.
- **8:00**: Via Salzburg Chamber Orchestra. Sound and Image. See May 27.

**Saturday May 29**

- **1:30 & 7:30**: Common Thread Community Chorus. In Concert. English language folk songs; also Georgian and Balkan folk music. Alan Gasser, conductor; Machari, Georgian music trio. Eastminster United Church, 310 Danforth Ave. 416-410-5022. 20$: $18 (advance); $15(st/st); $12 (st/st advance) $18 (child); $6 (child advance); or Payee;
- **7:00**: Love in the Time of Cholera. A Salute to Emil Gartner. The SOCAN Foundation. Presents its 84th annual spring concert Remembering Emil: A Salute to Emil Gartner (1914-1960)
- **7:30**: Toronto Symphony Orchestra. España/ Chabrier: España; Copland: El Salon Mexico; de Falla: Nights in the Gardens of Spain for Piano and Orchestra; Chávez: Symphony No.2 “Sinfonia India”; Ginastera: “Malambo” from Estancia; and other works. Cecile Licad, piano; Carlos Miguel Prieto, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $27.50-$74.
- **8:00**: Toronto Tabla Ensemble/Chandan Dance Company/Lavish. Heartbeat. See May 26.
- **8:00**: York Symphony Orchestra. Music from the Heart. Rossini: Semiramide Overture; Ho: Sun Goddess; Gershwin: Concerto in F; Tchaikovsky: Symphony No.8. Lucas Porter, piano; Omanaku Dance Ensemble. Trinity Anglican Church, 70 Victoria St., Aurora. 416-410-0880. 25; $20, $10.
- **10:00**: Music Gallery. Solvent CD Release @ SPK. Toronto electronic music pioneer. Guest: Travelogue. Polish Combat Association Hall, 206 Beverly St. 416-204-1080 x 415; 416 (members).
A. Concerts In The GTA

**Community Centre**, 750 Spadina Ave. 416-255-6359. $20; $15 (sr/st).

- 3:00: Toronto Jewish Folk Choir. 84th Spring Concert. Music by Schubert, Verdi, Helfman and others. Guest: Esther Gartner, cello; Lina Zemelman, accompanist; Alexander Vepirinsky, conductor. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-789-5502. $25; $20 (sr/st); free (children under 12).

**Errol Gay, Music Director and Conductor**

**A Season of Symphonies**

**Sunday, May 30, 2010 3PM**

Toronto Centre for the Arts, 5040 Yonge St.

*Jason Li, piano*

Pre-concert Talk at 2:15PM

**Rachmaminoff** Piano Concerto #2, in C minor, Op.18

**Shostakovich** Symphony #5, in D minor, Op. 47

Instrument Petting Zoo

**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.

**otoronto@on.aibn.com**  www.orchestratoronto.ca

**Music Mondays**

All concerts take place at 12:15 p.m. at the Church of the Holy Trinity, 10 Trinity Square. 416-598-4521 x222. Pwyc (suggested).

**Sunday, May 30, 2010**


**Monday, May 31**


**Tuesday, June 01**


**Tuesday, June 01**


**Tuesday, June 01**


**Tuesday, June 01**

THE TORONTO CHORAL SOCIETY

Presents

THE RESTING PLACE OF PIONEERS

A work of historical fiction, in song and story, celebrating the pioneers buried in Potter’s Field (1826–1855)

Conductor: Geoffrey Butler
Accompanist: William O’Meara

Wednesday, June 2, 2010, 7:30 pm
Eastminster United Church
310 Danforth Ave. [Chester Subway]
Tickets: $20 in advance at www.torontochoralsociety.org or by phone (416) 410-3509
$25 at the door

On the 100th anniversary of his birth, music and memories celebrating

Walter MacNutt
Composer/Organist/Choirmaster
Performances of his sacred & secular vocal music and instrumental works

Wednesday, 2 June 2010, 7:30 pm
St Thomas’s Anglican Church 383 Huron Street, Toronto
$20/$15 (seniors)/$10 (students)
Call 416-979-2323/ext.5 www.stthomas.org
A. Concerts In The GTA

- 7:30: St. Anne’s Anglican Church. *Raise the Roof with Bach.* Bach: Magnificat in D; also works by Vivaldi, St. Anne’s Concert Choir and Orchestra; Corinne Lynch, Laura Schatz, Lorelle Angelo, soprano; Claudia Lemcke, mezzo; Bernie Lynch, tenor; Marc Potvin, bass; Ori Segal, Daniel Norman, conductors. 270 Gladstone Ave. 416-922-4415. Freewill offering ($10 suggested). All proceeds to repair Historic St. Anne’s Parish.
- 7:30: Toronto Children’s Chorus. *Around the World in 80 Minutes.* Van de Ven: new klezmer work; and music from Canada, Europe, Africa, Asia, Australia, New Zealand and South America. The Toronto Children’s Alumni Chorus; Beyond the Pale; Elise Brad- ley, artistic director. Koerner Hall, The Royal Conservatory, 273 Bloor W. 416-408-0208. $44.50-$34.50.
- 8:00: Blue Bridge Festival. *Gala Concert.* Weber: Mass in E flat; Vaughan Williams: Serenade to Music; Tze Yeung Ho: premiere. Blue Bridge Festival Choir and...

• 8:00: Civic Light Opera Company. Funny Girl. See May 26.

• 8:00: Counterpoint Community Orchestra. In Concert. Rachmaninoff: Piano Concerto No.3; Mozart: Divertimento in D K131; Lewis: If I could be; Tchaikovsky: The Seasons - June Barcarole. For the Love of Tchaikovsky. Guarnieri: Il Matrimonio Felice. Royal Conservatory Orchestra. 10365 Islington Ave., Kleinburg. 905-893-1121. $15; $9 (sr/st).

Sunday, June 06

• 8:00: Jubilate Singers. 40th Anniversary Concert. Greatest hits and chorister favourites from years past. Sherry Squires, conductor; John Tikkkanen, piano. Eastminster United Church, 310 Danforth Ave. 416-536-5750. $20; $15 (sr); $10 (st).


• 8:00: Toronto Symphony Orchestra. Chopin and Mahler. See June 3.

Sunday, June 06

• 11:00am & 1:00pm: Blue Bridge Festival. York Region Fingerstyle Guitarists. Too Good Pond, Unionville. 289-470-1099. $8.


• 2:00: Harlequin Singers. Here Comes Broadway. See June 4.

• 3:00: East York Choir. StageSong. Favourites from opera and musical theatre by Purcell, Bizet, Verdi, Gerhardt, Bernstein and others. Jennie Such, soprano; Vilma Vitols, mezzo; Martin Houtman, tenor; Mark Gough, baritone; and others; Jenny Crober, artistic director; Elizabeth Acker, accompanist. Eastminster United Church, 310 Danforth Ave. 416-260-0740. $20; $15 (sr); $10 (st).

• 3:00: Music Mondays. Jazz Vespers: Gordon Sheard Trio. 1570 Yonge St. 416-920-5211. Free, donations welcome.

• 4:00: St. James’ Cathedral. Twilight Recital Series: Andrew Aead, organ. 65 Church St. 416-364-7865. Free (donations welcome).

• 4:30: Christ Church Deer Park. Light jazz, and flamenco guitar. Scarborough Civic Centre, 150 Borough Dr. 416-485-2056. Free.

• 5:00: Civic Centre, 150 Borough Dr. 416-485-2056. Free.

• 6:00: Silverthorn Symphonic Winds. Invitation to the Dance. Arnold: Four Scottish Dances; Reed: Armenian Dances; Weinzweig: Round Dance; Barber: Adagio. Andrew Chung, conductor. St. Michael’s College School – Centre for the Arts, 1515 Bathurst St. 416-652-2077. $15; $10 (st).


Monday, June 07


StageSong
A selection of favourites from the worlds of Opera & Musical Theatre.

Artistic Director: Jenny Crober
Accompanist: Elizabeth Acker

Featuring:
Jennie Such, soprano
Vilma Vitols, mezzo soprano
Mark Houtman, tenor
Mark Gough, baritone
Rona Goldenaker, violin
Elizabeth Loewen Andrews, violin
Laura Jones, cello
Diane Attken, flute
Nicholas Coulter, percussion

3:00 pm
Sunday, June 6, 2010
Eastminster United Church, 310 Danforth Ave., Toronto (1 bl. W. of Chester subway)
$20; $15 (sr); $10 (st)
416-920-5211

www.eastyorkchoir.ca

-find your favourite music in your area!
Looking for chamber music in downtown Toronto? Jazz in Etobicoke? Music theatre in Scarborough?
Choirs in Kitchener?
The WholeNote’s online listings are searchable by musical genre & geographic zone.

thewholenote.com
Saturday May 01

• 7:30: Barrie Concerts. Beethoven’s “Emperor Piano Concertos.” Slovak Symphony; Haiou Zhang, piano; Kerry Stratton, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. By subscription.
• 7:30: Georgian Bay Symphony. The Cowboy Concert. Williams: The Cowboys Overture; Copland: Billy the Kid; Fazio: Western Suite for Guitar and Orchestra; Barry: Dances with Wolves. Alvin Tung, guitar; John Barnum, conductor. OSCVI Auditorium, 1550 8th E, Owen Sound. 519-372-0212. $20; $24(sri). (519)
• 7:30: Hamilton Philharmonic Orchestra. Masterworks Series – The Brilliant North. Greg: Peer Gynt Suite; Nielsen: Flute Concerto; Mussorgsky: Escaufe. Touma: Etude No. 1 for Orchestra (Canadien premiere); Sibelius: Symphony No.2. Guest: Leslie Newman, flute; James Sommer-ville, conductor. Hammer Place, 1 Summers Lane, Hamilton. 905-526-7782. $36; $35; $32.50; $35; $42.50; $45 (10; $15; $20). (905)
• 7:30: Niagara Symphony Orchestra. It Don’t mean a thing if it ain’t got that Swing! A musical tribute to the Big Band era. Diane Wittry, conductor. Centre for the Arts, Brock University Grimsby, 100 College Ave. W., St. Catharines. 905-688-5550 x3257, $40; 137.50(tsr); $20(tst); $10(tst). (905)

Wednesday April 30

• 12:00 noon: Midday Music with Shigeru. Ragtime and more...Music by Joplin, Gershwin, Ellington, Berlin and Rutherford. Mark Rutherford, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5(sri); $10(st). (519)

Thursday May 01

• 8:00: Symphony London Canada. Beethoven’s “Emperor Piano Concertos.” Slovak Symphony; Haiou Zhang, piano; Boyd McDonald, piano. 54 Queen St. N., Kitchener. 519-578-4430. Free; meal at nominal cost.

Friday May 02


Saturday May 02

• 7:00: Georgetown Bach Chorale. Fund- raiser. Audience bids on preferred concert movements. Kathryn Tremlins, piano; Ron Greidanus, piano/conductor. 157 Main St. S., Georgetown. 519-873-9909. $15.(519)
• 7:30: Peterborough Singers. Men- delsohn’s Elijah. Sandra Tucker, soprano; Jennifer Enns Modolo, mezzo; Adam Bishop, tenor; Paul Massel, bass; Ian Sadler, organ; Syd Birrell, music director. George Street United Church, 543 George St. N. Peterbor- ough. 705-745-1820. $20; $10(st). (705)
• 8:00: International Touring Productions/Niagara Concerts. Slovak Sinfonietta. Štefan Kovács, piano; Piano Concerto No. 5 “Emperor”: Rubenstein: Piano Concerto No. 4; Zeljenika: Music Slovaca. Kerry Stratton, conductor; Haiou Zhang and Elaine Kwon, pianos. Niagara Centre for the Arts at Kings- college, 4700 Ewop Circle, Niagara Falls. 519-535-8709.
• 8:00: Kaleido Choral Festival. Showcase Concert: How can I Keep from Singing? See May 6. Knox Presbyterian Church, 59 Riddell St., Woodstock.
• 8:00: Symphony London Canada. Jeans n’ Classics Band – Fleetwood Mac. See May 7.
May 1 - June 7, 2010

Monday May 17

Tuesday May 18

Wednesday May 19
- 12:00: noon: Music at St. Andrew’s. Chris Babdonovics, organ; Amy Dodington, soprano. St. Andrew’s Presbyterian Church, 54 Queen St. N., Kitchener. 519-578-4430. Free; meal at nominal cost.

Thursday May 20
- 8:00: Foster’s Inn. Dinner and Concert Series. Royal Woods. Foster’s Inn, 111 Downie St., Stratford. 519-271-1191/1-988-728-5555. $40 with dinner at 6:30; $20; $15(advance).

Friday May 21
- 8:00: Kitchener-Waterloo Chamber Music Society. Ridge Trio. Haydn: Trio in G; Shostakovich: Trio No.2 in e; Schumann; Trio No.1. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. 8:30; $20(st); $15(st).
- 1:00 & 7:00: Canadian Operatic Arts. Opera Scenes. Paul Davenport Theatre, Talbot College, University of Western Ontario, London. 519-661-3766. Free.
- 8:00: Guelph Musicfest 2010. Grand Finale: Haydn: Trio in G; Gypsy Rondo; Shostakovich: Piano Trio in e; Schuman: Piano Trio No.1 in d; Ridge Trio; David Gil, violin. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-993-7591. 8:00; $20(st); $15(st).

Saturday May 22
- 1:00 & 7:00: Canadian Operatic Arts. Opera Scenes. Paul Davenport Theatre, Talbot College, University of Western Ontario, London. 519-661-3766. Free.
- 8:00: Guelph Musicfest 2010. Grand Finale: Haydn: Trio in G; Gypsy Rondo; Shostakovich: Piano Trio in e; Schuman: Piano Trio No.1 in d; Ridge Trio; David Gil, violin. Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-993-7591. 8:00; $20(st); $15(st).
Dancing, Dining, Rarities & Reservations

O R I D A G A N

Live music is the red thread that ties the club listings together, but the ever-expanding list contains everything from extravagant to unpretentious, from dance hall to pool hall. To help plan your next outing, in the spotlight this month are places where dancing and dining are ideal.

Feet first

Dovercourt House: Dancing is the main attraction at the Dovercourt, where Swing Toronto (aka “Odd Socks”) gives happy feet a chance to dance every Saturday! Sensational swing bands set the scene every Saturday from 9:30pm-1am, preceded by two beginning dance classes at 7pm. $13 for unlimited dancing, $15 including one class, $18 includes both classes. On Saturday May 29, a non-profit tribute to influential American dancer, instructor and choreographer Frankie Manning (1914-2009), one of the founding fathers of Lindy Hop. www.odd-socks.org

The Reservoir Lounge: The charming “Res” is one of Toronto’s historic jazz venues, and the only one with a dance floor to boot. Known for being Michael Buble’s old stomping ground back in the day, this club is where you can find great jazz, jump blues, and boogie woogie including endearing acts like Sophia Perlman and the Vipers on Monday nights, Bradley & the Bouncers on Wednesdays and Tyler Yaremca every Tuesday and Saturday Night! The fantastic fusion menu is very much worth mentioning and so is the mouth-watering martini selection! www.reservoirlounge.com

Lula Lounge: Lovers of world music will embrace the Lula World festival from May 5 to 30. If your mom likes to dance, don’t miss Mother’s Day brunch on May 9 with the incomparable Luis Mario Ochoa and his Cuban Sextet, followed that evening by a passionate concert with vocalist Eliana Cuevas featuring Luanda Jones. A double bill on May 12 unites eclectic vocalist Yvette Tollar and Serbian saxophonist Jasna Jovicic. On May 22 musical director Sean Bellaviti presents Viva Celia: a tribute to the Queen of Salsa, Celia Cruz. Full details on this extraordinary multicultural extravaganza at www.lula.ca


Aquila Restaurant: Passionate about good food, owner and Chef Jose Corniellis smokes meat the old fashioned way using natural wood, and sticks to organically grown produce. Entrees on the extensive menu include bison striploin ($19.95), naturally smoked salmon ($18.95) and Australia rack of lamb ($25.50); plenty of lunch specials and weekend brunch. Stay for live jazz every Saturday night including “Bar’i’d Alive” with Anthony Terpstra and Phil Skadowski on the last Saturday of every month.

www.torontorestaurants.com/aquila

Ten Feet Tall: This east side eatery is a significant source of good times, thanks largely to its tastefully creative menu. Savoury items include Chicken Imperial ($14), Pad Thai ($14), make your own pizza and the popular new, Mac ‘n’ Cheese Boutique! Live music fits well with the funky décor in this vibrant Danforth spot; Saturday night cabaret goes from 8-10pm and Sunday afternoon jazz matinees go 3:30-6:30pm, no cover charge, reservations encouraged.

Plum 226: Formerly the Anabella Lounge, this charming new Cabbagetown room is under new management and has recently reopened after renovations. Below the restaurant, the intimate 30-seat lounge has much to boast: an appetizing Italian menu, friendly service, stellar atmosphere and priceless live music. Romantic, elegant and reasonably priced, this is a great date destination! Exquisite tapas, pizzas and pastas, and mains including Atlantic Salmon ($20) and Sea Bass ($23). Catch the Lisa Particelli Trio on Friday May 21, No Cover, 8-11pm. Norman Marshall Villeneuve plays the last Friday of every month.

www.plum226.com

Happy Birthday To NMV: Speaking of Norman Marshall Villeneuve, the veteran jazz drummer celebrates his 72 birthday at The Pilot Tavern on Saturday May 29th from 3:30-6:30pm.

www.thepilot.ca

Rarities & Reservations

Funny how some patrons seem to have reservations about making them. Or perhaps, they forget. In any case, to avoid disappointment, be sure to buy your tickets or book your seats in advance. The following rare appearances are definitely continues on page 46
May 1 - June 7, 2010
THEWHOLENOTE.COM

Chick W’ Deli
744 Mount Pleasant Rd. 416-489-3363 www.chickwdeli.com
Every Mon Big Band Night; Every Tue Jam Night; Every Sat 2am Jazz Band 4-7.

Classico Pizza & Pasta
2457 Bloor West Street 416-763-1313 Every Thu Jazz Guitarist Nate Renner 7pm No Cover

Cobourg, The
533 Parliament St. 416-913-7583 Jazz Sundays 9PM. NO COVER

Commensal, Le
655 Bay St. 416-586-6964 www.commensal.ca Jazz Fridays 6:30pm - 9:30pm

Communist’s Daughter, The
1149 Dundas West 467-435-0103 Every Sat 4-7pm Gypsy Jazz w Michael Johnson & Red Rhythm. Michael Louis Johnson (trumpet, vocals) Roberto Rosen- man (guitar) Terry Willons (bass)

Corktown, The
175 Young St. Hamilton 905-572-8242 Sets at 8pm and 10pm. 110 Cover www.thecorktownpub.ca
Every Wed The Darcy Hepner Orchestra & Special Guests

Dave’s Gourmet Pizza

DeSotos (formerly Regal Heights Bistro)
1079 St. Clair Ave. West 416-651-2109 Every Thurs Open Mic; Jazz Jam 8pm- midnight, hosted by Double A Jazz; Every Sun Brunch with Double A Jazz and Guest 11am-2pm

Doctor’s House, The
21 Nashville Road, Kleinburg (905) 883-1615 www.thedoctorshouse.ca Live Entertainment every Saturday 8:30pm

Dominion on Queen
500 Queen St. East 416-388-6893 www.dominiononqueen.com
Every Sun Rockably brunch 11am-3pm; Every 1st & 3rd Sun Jazz Jam with host Robert Scott 4-7pm; Every Tue French Gypsy Jazz Jam with host Wayne Nakama- ra. 9:30pm-2am; Every Thu John T. Davis. 8:30-9:30pm. No Cover May 3 George Grossman’s Jazz Goes Pop.


DoVercourt House
805 Dovercourt Road 416-537-3337 www.old-soods.org
Every Sat Saturday Night Swing: Dance featuring Live Swing Bands*

Frida Restaurant
1150 Queen West Street 416-531-5042
www.fridarestaurant.ca (full calendar)

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

Gate 403
403 Roncesvalles 416-589-2300 www.gate403.com (daily schedule)
LIVE JAZZ & BLUES EVERY NIGHT, two shows daily, three on weekends No Cover Charge / Pay What You Can

Grossman’s Tavern
“Toronto’s Home of the Blues”
378 & 390 Queen West. 416-977-1210 www.grossmanstatavern.com (complete schedule)

Guy’s & Gal’s Steakhouse
385 Queen St. East 416-531-6000 www.guysandgals.ca

Harlem Restaurant
67 Richmond Street East 416-388-1920 www.harlemrestaurant.com (full music schedule)

Harlem Restaurant
Every Mon Open Jam Night hosted by Carolyn6 8pm-1am; Every Wed Music is the Answer: Fundraising for Haiti, 9pm. Minimum Donations 15s Aspini, First Aid Kits, Vitamins, Masks, Protein Bars; Every Fri Jazz/Blues 7:30-11:30pm

Home Smith Bar
see Old Mill, The

Hugh’s Room
“Toronto’s home of live Folk and Roots”
2261 Dundas Street West 416-531-6604 www.hughstrom.com (for complete schedule of nightly acts) All shows start at 8:30pm; for ticket prices refer to website.

Joe Mama’s
317 King Street West 416-340-6489
Live music every night
Every Sun Nathan Hitzl, Bernie Sonensky & Sly Juhas.

Latinida
1671 Bloor Street West 416-913-9716
www.latinida.com
Live Music Wednesday to Sunday

Lula Lounge
1565 Dundas West 416-589-0307 www.lula.ca (complete schedule)

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

May 1 Fishing of the Week: $10, 4:30-6:30pm
May 4 Memorial Day: $5, 4:30-6:30pm
May 5-30 Music to Die For: $15 and $20. 4:30-6:30pm
May 7 My Place: A Canadian Pub
2448 Bloor Street West 647-348-4702

www.myplacepub.ca
Jazz Wednesdays 7-10pm

N’Awlins Jazz Bar and Dining
299 King St. W. 416-595-1595 www.nawlins.ca
Every Tue Stacie McGregor; Every Wed Jim Heinerman Trio; Every Thu Blues Night with Guest Vocalists; Every Fri/Sat All Star Bourbon St. Band; Every Sun Terry Logan.

New 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

Every Thursday Solo Piano 7:30-10:30pm Every Friday “Something to Sing About” Series 7:30-10:30pm; Every Saturday Piano Masters Series 7:30-10:30pm May 1 Tom Szczesniak Trio. May 6 John Sherwood Solo Piano. May 7, 8 Lula Balli Trio. May 13 Joe Sealy Solo Piano. May 20 Judy Marshak Trio. May 15 Paul Hof- fort. May 20 Joe Sealy Solo Piano. May 27 John Sherwood Solo Piano. May 29 Cuffy O’Digan Trio. May 29 Maxine Wilian Trio.

Painted Lady, The
218 Ossington Ave 647-213-5239
Every Thursday Lady & Gent No Cover / Pay-What-You-Can
Every Sun Safety in Numbers 8-9pm with Robert Stevenson (clarinet) Chris Beant (piano) Chris Kettell (bass) playing Django Reinhardt and Jazz Standards; Ev- ery Mon Open Mic 10pm-late, all genres; Every Tue Rambunctious! 10pm: 11-piece horn band featuring Michael Louis Jordan playing New Orleans, Harlem, The Balkans, improvisations and more!
worth reserving for:
The Old Mill: Thursday May 13, 7:30-10:30pm, experience the world-renowned talents of the Peter Appleyard Quintet in the Old Mill’s Dining Room. British by birth, Appleyard made Canada his home in 1951 and has since enjoyed a glorious career as studio musician and television personality. At 82, he still swings like nobody’s business. Joining Appleyard in concert will be four fine gentlemen of jazz: guitarist Reg Schwager, pianist John Sherwood, bassist Neil Swainson and drummer Terry Clarke. $35 Cover. Also at the Old Mill this month, on May 7 and 8, a two-night stint with gifted pianist, vocalist and composer Laila Biali at the Home Smith Bar with bassist Jordan O’Connor and drummer Ben Wittnam. www.oldmilltoronto.com

Chalkers Pub: Saturday May 15 from 6-9pm, don’t miss a rare club appearance by seasoned vocalist Lisa Martinelli, an expert jazz educator at Humber College, The University of Toronto and formerly York University. She’ll be accompanied by Adrean Farrugia on piano, Pat Collins on bass and featuring Kevin Tucker on trumpet. $10 Cover. Also at Chalkers Pub, don’t miss two Donny Hathaway Tributes this month starring the sensational Michael Dunston on Sundays May 2 and 16 from 7-10pm, $20 cover, available online at ticketweb.ca or by calling 1-888-222-6608. www.chalkerspub.com

Hugh’s Room: Tuesday May 18 starting at 8:30pm soulful vocalist Sacha Williamon showcases her heartfelt music heard all too rarely in this city. Tickets are $15 in advance, $18 at the door...you know the drill! www.hughsroom.com

Speaking of buying your tickets in advance, the TD Canada Trust Jazz Festival has announced the lineup for this year’s edition, and here it is:

- **Every Sun**
  - Live music at the Old Mill: Thursday May 13, 7:30-10:30pm

- **Every Sat**
  - Jazz Saturdays 3:30 – 6:30 NO COVER

- **Every Fri**
  - Live music every night, mostly hard rock, folk and indie at... (continues)

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can best be contacted at jazz@thewholenote.com.

C. In The Clubs (Mostly Jazz)

**Pan on the Danforth**
- 516 Danforth Ave 416-486-8158
  - Every Fri Sean Bray and Rita di Eben Trio 8-11pm

**Pantagis Martini Bar and Lounge**
- 200 Victoria St. 416-362-1777
  - www.pantagiscom
  - Every Mon Curtains Down with Jenni Burke & Mark Camilleri; Every Fri Robert Scott; Every Sat Solo Piano: Various artists.

**Pero Lounge**
- 812 Bloor St. West 416-915-7225
  - www.peroresaurant.com
  - Every Fri African Vibe 7-11pm
  - Every Sat Archie Albye’s Koffage 8-11pm

**Pilot Tavern, The**
- 22 Cumberland 416-923-5716
  - www.thepliot.com (detailed schedule)
  - Jazz Saturdays 3:30 – 6:30 NO COVER

**Pistons Bar, The**
- 937 Bloor Street W 416-532-3989
  - www.thepliot.com
  - Live music every night, mostly hard rock, folk and indie

**Pren Reposo Bar & Lounge**
- 136 Osington Ave. 416-521-6474
  - www.prenreposobar.com
  - Every Fri, other nights PWYC

**Rex Hotel Jazz and Blues Bar, The**
- 194 Queen St. W. 416-598-2475
  - www.rexhotel.com
  - “Where Jazz Lives”

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

**Tequila Bookworm**
- 512 Queen Street West 416-603-7335
  - Modern/Experimental Jazz Sunday, Thurs.
  - Friday, Saturday at 5pm, PWYC

Tranzeo
- 964 Bathurst St. 416-913-8197
  - www.tranzeo.com (full schedule)

**Tranzac**
- 252 Brunswick Ave. 416-923-8137
  - www.tranzac.org (complete listings, various genres)
  - Live music every night, various styles: more details/listings at website
  - Every Sat Jamz: Open Acoustic Jam 3pm; Every Mon Open Mic Music Nights with Guest Hosts, 10pm; Every Fri The Foolish Things, 5pm

**Zemra Bar & Lounge**
- 778 St. Clair Ave. W 416-651-3123
  - www.zemrabar.com
  - Every Wed Open Mic and Jam
  - Every Fri Live Music Fridays
D. Announcements, Workshops, Et Cetera

ANNOUNCEMENTS

May 11 6:30: Regent Park School of Music. Raising the Bar Fundraising Gala. Jean Stilwell, mezzo; Dan Hill, songwriter; Brandi Disterheft Trio; and other artists. Steamwhistle Brewery, 255 Bremner Blvd. 416-364-8900. $125 (partial tax receipt).

May 20 all day: Organix Concerts/Doors Open Toronto. Explore the Organ. Come and explore inside a magnificent pipe organ, hear it being played and bring your own music to play. Church of the Holy Trinity, 10 Trinity Sq. 416-241-8785. Free.

LECTURES/SYMPOSIA

May 15 9:30am to 4:00pm: Munk Centre for International Studies/U of T. COC Opera Exchange. Staging Wagner’s Flying Dutchman for our times. Walter Hall, Edward Johnson Building, Faculty of Music, 80 Queen’s Park Cres. 416-363-8231. $25; 15(st).

May 16 8:00pm: Royal Conservatory. The Arts for Social and Environmental Justice Symposium. 273 Bloor St. W. 416-408-0208. 475; $35(st).

May 17 7:30: Toronto Centre for the Arts. A Little Night Music: Music of Tchaikovsky. Featuring a study of the Woodwind Ensemble section of the orchestra. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-733-0545.

May 17 7:30: Toronto Centre for the Arts. A Little Night Music: Music of Elgar. Featuring a study of the Percussion Ensemble section of the orchestra. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-733-0546.


Jubilate singers

Considering singing with a choir this year? Check us out. We are a chamber choir with an eclectic, multilingual repertoire. Interesting music and great people! Upcoming auditions will be held June 7-12. All voices are welcome. Good blend, pitch and sight reading required. Rehearsals are on Tuesdays at 7:30 pm at St. Leonard’s Church, 25 Wanless Ave. (near Yonge and Lawrence). You are welcome to sit in on a rehearsal. Call Susan Craig at 416-532-2025 to arrange for a friendly audition.

www.jubilatesingers.ca

No Strings Theatre announces

Preliminary Auditions

for its summer musical theatre production

Les Misérables School Edition

by Alain Boublil and Stephen Schonberg

Sunday May 30, 2010

Call (416) 588-5845 or Email directors@nostringstheatre.com

Our next workshop is May 9th (check on line for details)

No Strings Theatre.com

Toronto Opera Repertoire

2011 Season Auditions

Two operas will be chosen from the following short list for staged and costumed productions in February and March, 2011, our 44th season:

Madama Butterfly
Die Fledermaus
Luna di Lammermoor

Auditions will be held Saturday, June 12, 2010 from 11 a.m. to 6 p.m. By appointment only, through e-mail to auditions@toronto-opera.com. More information can be found at: www.toronto-opera.com

Singers should prepare at most three arias from the operas under consideration. Fledermaus, if chosen, will be performed in English; Butterfly and/or Lucia in Italian.

Artistic Director: Giuseppe Macina
Music Director: Adolfo De Santis

Announcement, Workshops, Et Cetera
D. Announcements Et Cetera

May 16, 2:00: Singing Studio of Deborah Staiman. Master class in musical theatre/audition preparation, using textual analysis and other interpretative tools for the “sung monologue”. Yonge & Eglinton area – please call for exact location. 416-483-9532

May 23, 2:00: Singing Studio of Deborah Staiman. Master class in musical theatre/audition preparation, using textual analysis and other interpretative tools for the “sung monologue”. Yonge & Eglinton area – please call for exact location. 416-483-9532

May 30, 2:00: Singing Studio of Deborah Staiman. Master class in musical theatre/audition preparation, using textual analysis and other interpretative tools for the “sung monologue”. Yonge & Eglinton area – please call for exact location. 416-483-9532

SCREENINGS
May 01, 1:00: Metropolitan Opera. Armida, Rossini. Cineplex Odeon Theatres throughout the GTA 1-800-333-0061.

May 22, 1:00: Metropolitan Opera. Armida (encore presentation), Rossini. Cineplex Odeon Theatres throughout the GTA 1-800-333-0061

WORKSHOPS
May 02, 9:00am to 4:00pm: Toronto Early Music Players Organization. Renaissance Big Band. Coached by Betsy MacMillan from Montreal. Lansing United Church, 49 Bogert Ave. $60 (lunch available)

May 14, 12:30: Cosmo Music: Tommy Emmanuel Guitar Workshop. 10 Via Renzo Dr., Richmond Hill. 905-770-5222

May 17, 7:30: Music Gallery. Vocal Improv Workshop with Shelly Hersch. 197 John St. 416-204-1090

Jun 06, 9:00am to 4:00pm: Toronto Early Music Players Organization. E la nave va. Coached by Francis Colpron from Montreal. Lansing United Church, 49 Bogert Ave. 160 (lunch available)

JUBILATE SINGERS
Calling all alumni!
Join us Saturday June 5, for our 40th anniversary concert, featuring our greatest hits and chorister favourites from years past.
Contact Carol Musselman
416-532-1100
cmusselman@oise.utoronto.ca

ETOBICOKE YOUTH CHOIR
Louise Jardine, Music Director
Sing for Jay – 7:30 pm May 1
(see Concert Listings – Toronto)

NEW MEMBERS WELCOME
Ages 7-17
Etobicoke Youth Choir Enjoys Singing!
416.231.9120 George eyc.secretary@sympatico.ca

PASQUALE BRO...
**INSTRUCTION**

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www.eveegoyan.com offers lessons to committed musicians - advanced players as well as returning adults (emus@interlog.com or 416-894-6344)

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is accepting students for piano/theory lessons, accompaniment, vocal coaching. All RCM grades to university. 416-226-3002 evgenia.r@rogers.com

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

**PIANO TEACHER, ACCOMPANIST, IS AN INSTRUCTOR** as well as returning adults (emus@interlog.com or 416-894-6344)

**FOR SALE**

**Historic German AUGUST FORSTER** 7’ Grand Piano for sale - was professionally assessed by Jamie Paddd, certified Piano Technician, and appraised at $40,000. She had this to say: “This instrument is almost 100 years old. When refurbished, it will be a superior instrument and more valuable than most new pianos sold today.” I am offering it for $35,000. Call 416-654-8943 or email musicincolour@sympatico.ca for information and to view photos.

**MUSICIANS AVAILABLE**

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Call: (416) 340-1844 alexander.kats@sympatico.ca

**LOOKING FOR AN ACCOMPANIST** to play advanced classical vocal repertoire (vocal soloist) for charity, once a month. Please call 416-890-3465.

**MUSICIANS WANTED**

The AMADEUS CHOIR seeks General Manager. For more information or to apply, e-mail amadeuspresident@gmail.com. Application deadline is May 17, 2010.

**COUNTERPOINT COMMUNITY ORCHESTRA** needs volunteer musicians. Monday evening rehearsals. Concert June 5. All sections, esp. violins, brass. Terry 416-828-8223 or info@ccorchestra.org

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www.denisewilliamssoprano.com

www.nostringstheatre.com

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MAY’S CHILD
Does the shy smile tug your heart-strings?
This quiet person is owned by a very furry orange cat that will eat bow hairs when your back is turned. Her appetite for “solo suites” is reflected in the fact that she’d rather bake than cook a meal, but her warm sweet tone is regularly heard with Les Amis, Art of Time Ensemble, Off Centre Salon Series, and the TSO. More strings attached? She is married to a keen amateur violinist. Think you know who next May’s mystery child is? Send your best guess to musicchildren@thewholenote.com. Please provide your mailing address just in case your name is drawn! Winners will be selected by random draw among correct replies received by May 20, 2010.
Espanola, Ontario, 1973

APRIL’S WINNERS & PRIZES:
CONGRATULATIONS!
HERE’S WHAT THEY WON
• Hans de Groot: A pair of tickets to attend the May 12 performance of Mozart’s Idomeneo, as guests of the Canadian Opera Company. Kristina Szabó will sing the role of Idamante, son of Idomeneo – the King of Troy. The role of Idamante was originally sung by a castrato when Idomeneo was first performed in 1781, two days after Mozart’s 25th birthday. The COC cast also includes Paul Groves (Idomeneo), Isabel Bayrakdarian (Ilia) and Tamara Wilson (Elettra). Conductor: Harry Bicket, Director: François de Carpentries.
• Judith Haynal: A pair of tickets for Dark Star Requiem (June 12) during the opening weekend of the 2010 Lumino Fest. This world premiere production from Tapestry new opera works & Lumino, features the Gryphon Trio & the Elmer Iseler Singers. A dramatic oratorio from poet Jill Battson and composer Andrew Staniland, Dark Star Requiem explores the 25-year history of the AIDS pandemic with astonishing power and hope” and features Neema Bickersteth (soprano), Kristina Szabó (mezzo soprano), Peter McGillivray (baritone) and Marcus Nance (bass-baritone).
• Deirdre Warren: A pair of tickets for Beauty Disolves in a Brief Hour – A Triptych (July 29, 30 or 31st), as guests of Queen of Puddings Music Theatre Company. Chamber operas on the eternal theme of love are sung in Mandarin, English and French, commissioned from three Canadian composers: Fuhong Shi, John Rea and Pierre Klanac presented in a unified fully staged music-theatre opera work. Xin Wang (soprano), Kristina Szabó (mezzo-soprano), John Lettieri (accordion) and stage director Ruth Madoc-Jones team up with Queen of Puddings’ co-artistic directors, Dáirine Ni Mheadhra and John Hess. At the Tank House (Distillery Historic District) in association with Young Centre for the Performing Arts.

Wearing the pants (Idamante in Idomeneo with the COC in May), or playing the flirt, Hungarian-Canadian mezzo-soprano Kristina Szabó steals hearts and scenes of all kinds, in a wide range of opera, recital, concert and chamber repertoire, both in Canada and internationally. The career journey of this altogether, his altogether… the very least the king has ever worn…

Earliest musical memory?
A musical in Grade 3 at Cashmere Avenue Public School for The King’s New Clothes. I was the Queen. “The King is in his altogether, his altogether… the very least the king has ever worn...”

Musicians in your family?
No official musicians, but both my parents sang in their youth in hometown operetta productions (in Écs, Hungary). I am told that they both had beautiful voices. At home while I was growing up my father refused to sing, saying that he had ruined his voice smoking in his youth. My mother would sing a bit around the house in a goofy bird-like voice just to be silly. My father is crazy about Hungarian operetta and we did listen to a fair bit of Hungarian music on LPs before LPs went out of style. He has written down the words (or at least the first lines of) as many Hungarian folk songs as he knows. When I was young we would visit Hungary: it was not uncommon for people to spontaneously burst into singing folk songs to which everyone seemed to know the words - in someone’s home, a pub, whatever. It was pretty cool. Sadly, I couldn’t join in because I didn’t know the words!

First steps?
I am told that as a child I was always singing…you couldn’t keep me quiet! But that photo was taken well before I started any formal training. My first formal music training started with piano lessons at the age of 9, and that same year I also began my 6 year membership in the Toronto Children’s Chorus.

First experiences singing alone?
I sang “Blowin’ in the Wind” at a Remembrance Day ceremony at school – just me, a capella, and I remember the hush of the rest of the student population as I sang and how many people came up to me afterward to tell me how much they liked my singing. I remember the rush and the pride I felt in that.

Read the full interview online at thewholenote.com.

We are All Music’s Children

April's Child Krisztina Szabó
COMPILED BY MJ BUELL

Self portrait by Krisztina with her daughter, Phoibe Clarke (4). She loves to dress up and to sing! She doesn’t like it when I sing, though “Too loud, mommy!” Krisztina lives in Toronto with Phoibe, and her husband Kristian Clarke.

Mozart’s 25th birthday. The COC performed in 1781, two days after Mozart’s birthday. The COC performed in 1781, two days after Mozart’s 25th birthday. The COC performed in 1781, two days after Mozart’s 25th birthday.
Lois Marshall: A Biography
by James Neufeld
Dundurn Press
352 pages, photos; $28.99

WHEN CANADIAN soprano Lois Marshall first showed up at Sarah Caldwell’s Boston Opera Group to sing Mimi in Puccini’s La Bohème, Caldwell took one look at her and blurted out, “This is wonderful. I’ve always wanted to have a Mimi who was really sick.” Caldwell was not known for tact. But her comment, as related in James Neufeld’s eloquent and moving biography of Marshall, suggests how much Marshall could have done in opera if more directors had been willing to work with her impairment.

Childhood polio left Marshall with a limp. But it certainly did not stop her from a busy career in recitals and oratorios, as a particular favourite of Ernest MacMillan, Beecham and Toscanini. Nor did it stop her from frequently touring Europe, Japan, and the Soviet Union, where she was adored.

But Marshall’s disability did prevent her from having an operatic career. Neufeld presents her as not just a great singer, but a convincing actress as well, who could interpret her operatic role as convincingly as a Strauss lied or a Bach aria. Neufeld makes a convincing case that, with her powerful voice, dramatic temperament, phenomenal memory and lovely stage presence, Marshall would have been a great opera singer, had she been given the opportunities.

Instead, starting from Arnold Walters’s refusal to admit her into the Royal Conservatory’s Opera School, “Canadian opera producers simply missed the boat.” If today Joyce DiDonato can give a convincing performance of Rosina in a wheelchair at Covent Garden, as she did last summer after she broke her leg on stage during the opening night of Rossini’s Barber of Seville, then surely opera directors could have accommodated Marshall’s disability.

Using his extensive interviews with Marshall’s family members, friends and fellow musicians, as well as his own experiences hearing Marshall live and on recordings, Neufeld conveys both the communicative power of Marshall’s singing and the “warmth and sunshine” of her personality. But Neufeld’s most revealing source is the unpublished memoir Marshall drafted at the end of her career.

Neufeld, who teaches English at Trent University, writes insightfully about Marshall’s accomplishments. With a novelist’s flair, he delves into Marshall’s complicated relationship with her long-time teacher and accompanist, Weldon Kilburn. Soon after they finally married in 1968 their relationship unravelled. As her musical partner, Kilburn had been supportive and sensitive, but as a lover he proved to be inconsistent and heartless. “Though Lois seldom performed opera,” Neufeld comments, “her romantic life seemed to be caught up in one.”

Herbie Nichols: A Jazzist’s Life
by Mark Miller
The Mercury Press
224 pages, photos; $19.95

FOR ALL HIS brilliance as a pianist, composer and critic, Herbie Nichols spent his life in obscurity. Toronto-based jazz historian Mark Miller has produced an incisive and heartbreaking portrait of a deeply compelling musician. Today, Nichol’s few recordings are unavailable, and his writings remain uncollected and unpublished. But his song Lady Sings the Blues, written with Billie Holiday, has attained iconic status, and many of his other compositions, like House Party Starting, 2300 Skidoo, The Third World, and Love, Gloom, Cash, Love have become standards.

Miller has combed through the available documents on Nichols, which include autobiographical notes Nichols prepared for the day (which he never used) when he would need material for publicity purposes. Miller has talked to musicians still alive who knew him, like trombonist Roswell Rudd, who along with pianist Frank Kimbergh has spearheaded a project to track down and record many of Nichols’ previously unknown compositions. By placing Nichols’ music in the context of his relationship to what was happening musically around him, Miller shows how imaginative, original and advanced it was.

Miller portrays a gentle, self-effacing, introspective, and — understandably — fatalistic man. But while he constructs a coherent narrative for Nichols’ life, Nichols himself keeps slipping out of the story. It’s as though Nichols is as baffled by the events of his own life as everyone else.

Why was Nichols so utterly neglected? He told A.B. Spellman, in the first, and up to now only profile of him in Four Lives in the Bebop Business, “It seems like you’ve got to be an Uncle Tom or a drug addict to make it in jazz, and I’m not either one.” He was rarely able to get jobs or recordings where he could play his own music in his own style. In 1956 Nichols had told the poet George Moore, “Sometimes I may seem low...but really, I’m laughing like hell inside.” Yet, as pianist Don Coates told Miller, shortly before Nichols’ early death from leukemia in 1963 he said, “Music is a curse.” Miller has succeeded in rediscovering a visionary musical voice, and convincing us that it demands to be heard.

Thelonious Monk: The Life and Times of an American Original
by Robin D.G. Kelley
Free Press
608 pages, photos; $39.00

HERBIE NICHOLS was the first to champion Thelonious Monk in print. Monk was two years older than Nichols, and like him, born in San Juan Hill in Manhattan. Robin D.G. Kelley quotes Nichols, who wrote in 1944, “Thelonious Monk is an oddity among piano players. This particular fellow is the author of the weirdest rhythmical melodies I’ve ever heard. They are very great, too.”

Monk, of course, went on to become a giant influence in the history of jazz. His compositions like Round Midnight, Blue Monk, Ruby, My Dear and Straight, No Chaser are classics.

Kelley, who teaches history at the University of Southern California, is faced with a life so rich, a personality so complex, a body of recordings so important, and a character so legendary that his book is bursting at the seams with fascinating details about Monk’s life and music.

Kelley managed to gain unprecedented access to family members and the collections of long-forgotten documents. But even Kelley, for all his meticulous research, is unable to fully unravel Monk’s relationship with the intriguing Baroness Pannonica de Koenigswarter, who Kelley calls “the most significant relationship in Monk’s life outside his family.” She took care of Monk – and his wife Nellie – at her home (just as she had provided brief sanctuary for Herbie Nichols in 1961) from 1973, when he had almost given up playing altogether, until his death in 1982.

He portrays an engaging and witty, though moody and difficult, personality. But despite Monk’s success, things were never easy. He had problems with alcohol and drugs. Even more devastating were his episodes of manic depression, which account for some of his bizarre antics both on stage and off. Reading about his stony silences and vacant stares, especially late in his performing career, I now know why the performance I heard in Toronto at the Colonial Tavern in 1972 was so disappointing.

Enhancing our appreciation of the music, Kelley makes a point of underlining the influence of classical music on Monk’s playing and composing. He presents him as both a traditionalist and an innovator. “From the beginning of his musical life,” writes Kelley, “Monk had always epitomized the Janus-faced musician, looking simultaneously at the future and the past.”

Read more online: thewholenote.com
Editor’s Corner

Since DISCoveries began in the summer of 2001 we have reviewed 3,300 CDs and DVDs in these pages, including literally hundreds of local and independent releases. The section has evolved over the past nine years from modest beginnings with a handful of writers reviewing 14 discs in our first issue to about twenty regular contributors, including mavens Bruce Surtees, Geoff Chapman, Terry Robbins and Ken Waxman with their wealth of experience and diversity, covering more than three dozen titles each month in recent years.

A quick check of my data base reveals Canadian classical labels have been very well represented by DISCoveries, with two Montreal companies leading the pack - ATMA (168) and Analekta (108) – followed by National contributors CBC Records (94) and the Canadian Music Centre’s Centrediscs (82) and the Toronto company Marquis Classics (42). Smaller classical and contemporary Canadian labels include archival specialists DoReMi (31), XXI-Records (24) Arktos (21), Empreintes digitales (20), Artifact (15), Opening Day (15), Skylark (12) and Phoenix (6). Canadian Jazz and improvised music labels are also found in abundance with Arrows (19), Empyrean (18), CNOR (17), Montréal (15), Harmony House (14), Timely Manor (14) and local newcomer Barnyard Records (6). And this does not include more than 500 reviews of independent releases by mostly local and regional artists spanning all creative genres.

Of course we don’t ignore the “majors” and have featured countless reviews of Canadian and local artists on international labels big and small: The Artists of the Royal Conservatory (ARC Ensemble) on RCA; Measha Brueggergosman on DG; Angela Hewitt, Michael Schade, Marc André Hamelin and Gerald Finley on Hyperion; Denise Djokic on Sony; Diana Krall on Verve; James Ehnes on Chandos and Onyx; Jane Bunnett, Jesse Cook and the Saint Lawrence Quartet all on EMI; Louis Lortie on Chandos; Marie-Nicole Lemieux on Naïve; MC Maguire on innova; Molly Johnson on Universal; Naida Cole on DECCA; Les Violons du Roy on Dorian, and I Furiost on Dorian Sono Lu-

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NOT ENOUGH”.

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 303 – 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, DISCoveries Editor
discoveries@thewholenote.com

VOCAL

Francesca Caccini – O Viva Rosa
Shannon Mercer; Luc Beauséjour; Sylvain Bergeron; Amanda Keesmaat
Analekta AN 2 9966

Francesca Caccini, daughter of composer and Florentine Camerata member Giulio Caccini, enjoyed a brilliant career as a renowned performer and composer in the Medici court. Admired by Henry IV of France and Claudio Monteverdi, she was often referred to as “La Cecchina” (The Songbird). Caccini’s vocal compositions reflect her great artistry as a singer, incorporating impossibly long melismas and exquisite ornamentations that few mere mortals can manage. But suggest this repertoire, as harpsichordist Luc Beauséjour did, to a singer like Shannon Mercer and she will set to work and rise beautifully to the challenge. Not just technically, but emotively as well. For this music also requires an extremely sensitive interpretation of its delicate sensuality and oftentimes anguished vulnerability.

The repertoire is chosen from Caccini’s Il primo libro delle musiche (1618), and the songs likely originally accompanied by the theorbo alone. This recording features a fuller continuo, with Beauséjour (harpichord), Sylvain Bergeron (lute, baroque guitar, theorbo) and Amanda Keesmaat (cello) who are featured in additional instrumental selections, some by father Giulio. While the liner notes provide an excellent historical survey of the composer, I was a little disappointed that the lyrics and their translation were not included, though there is a note that they are available on the Analekta website. That being said, this CD is an exquisitely executed offering of truly rare gems in the vocal repertoire.

—Dianne Wells

Carissimi – Oratorios
Les Voix Baroques
ATMA ACD2 2622

Charles Darwin wouldn’t be the least surprised by the evolution of early music performance practice. After emerging from the post-romantic brine with proto feet and oh-so-strict ideas about how things must sound, the species now displays an elegance of balance and sensibility that may have brought us to the pinnacle of the art form.

Les Voix Baroques is an ensemble of young voices with a remarkable ability to create startling colours in ensemble passages. Only artful listening can make this happen – obviously something the members of Les Voix do extremely well. These four Carissimi oratorios have far less chorus than solo material, so the shift in texture from solo passages to harmonically rich part singing is dramatic and highly effective.

The singers’ solo work also merits comment. We’ve placed much value on straight tone (vibrato-free) singing for early music repertoire, and there’s certainly plenty of it in this recording. Unusual, however, is the freedom for individual singers to move into a vibrato at specific points in phrases. This contrast between vocal styles gives emphasis to key moments in a text or musical line. It’s a wonderful effect and feels quite natural.

Particularly lovely is Suzie Leblanc’s “Plorate filii Israel”. Her vocal style is immediately recognizable and exquisitely captures the anguish of the plaintive text.

The eight member instrumental ensemble is superb in its supportive role and relishes its several orchestral moments. They are remarkably consistent in their early music tuning (temperament) teasing us with harmonic intervals placed just slightly askew of where our modern ear expects them to be.

A very satisfying disc… Viva Les Voix Baroques!

—Alex Baron

Melodiya

Marianne Fiset; Marie-Eve Scarfone; Orchestre Radio-Canada Musique;
Jean-Philippe Tremblay
Analekta AN 2 9962

Ophélie – Lieder et Melodies
Marianne Fiset; Louis-Philippe Marsolais;
Michael Mahon
ATMA ACD2 2628

• The province of Quebec has had of late its disproportionate share of great young vocalists. It could be argued that the commitment to culture and classical music is much stronger there and a greater number of competitions and musical festivals allow the young new stars to shine brighter. It is not just a funding issue, however. The artistic sensibility of both the artists and the audiences there is different. Frequently, European artists make Montreal or Lanaudière their first foray into North America. You can call it a certain je ne sais quoi, but it seems to be working. Case in point – Marianne Fiset. To say that the young soprano burst onto the scene is to underestimate it. Four awards in a young vocalist category and a Juno nomination for her first record “Melodiya”, a collection of Russian songs and operatic excerpts on the Analekta label, speak for themselves. On her ATMA disc, “Ophélie”, Fiset lets her voice shine – literally. Juxtaposed against the resonantly played horn of Louis-Philippe Marsolais, the young Quebecker’s beautiful instrument dialogues through a thoughtful selection of music by Berlioz, Donizetti, Strauss, Schubert and Lachner. The interpretations are engaged, full of understanding and delicacy and the rare combination of horn and voice delights the ear. Much as her Juno nomination is well deserved for “Melodiya”, “Ophélie” (recorded 6 months later) showcases a young artist whose craft is getting better with each outing. Bravo!

—Robert Tomas

Live at Wigmore Hall – Songs by Schubert, Wolf, Fauré and Ravel
Simons Keenlyside; Malcolm Martineau;
Wigmore Hall WHLive 0031

• The operatic baritone, as a rule, gets upstaged. It is the voice of villains, fathers, and older brothers. The tenor usually ends up in the spotlight and even in operas where the baritone is the central character, it is as an anti-hero (Hamlet, Robert Oppenheimer in “Dr. Oppenheimer in “Dr.
Atomic”). We are fortunate to live in times when there are several world-class baritones around who, aside from making appearances on stages around the planet also record their voices for our enjoyment. I have shared with the readers my feelings about the brilliant Thomas Quasthoff and Gerald Finley, so it’s time to wholeheartedly recommend Simon Keenlyside.

During recent performances of Ambroise Thomas’ Hamlet at the MET, Keenlyside in the role overcame the insipid set and not fully cooked production and with the power of his voice transformed the opera into an intimate recital. Here, on record from Wigmore Hall, he offers the Keenlyside treatment to a sampling of lieder. His voice, aside from power and projection, possesses the agreeable timbre that’s impossible to describe, yet instantly recognizable. The singing is effortless, as if it were to him the most natural thing, like breathing. Keenlyside works very well with accompaniment, be it a piano or a full orchestra. Here, Malcolm Martineau deserves a special mention of his own. And to think, that at one time this gifted singer was considering a career in zoology, which he studied at Cambridge – the animals’ loss is most definitely our gain!

—Robert Tomas

Per Nørrgård – Der gottliche Tivoli
Stadttheater Bern; Dorian Keilhack
Dacapo 6.220572-73
• Composer Per Nørrgård wrote in February 2007 how his visit to an exhibition with works of Adolf Wölfli marked a turning point in his own compositional sensibilities “…I experienced the encounter of Wölfli’s chaotic art as a mental dive into a different, dark world – eerie, unpredictable, but fascinating and above all highly specific”. The opera Der gottliche Tivoli (The Divine Circus) is best described in this same manner – the operatic rendition of Wölfli’s life is mind-boggling in its musicality.

This is not easy listening – there are no clear cut operatic arias where the singers can showcase their virtuosity. In fact, the real operatic diva here is the percussion-heavy orchestra. The opening prelude (performed brilliantly by Hans-Kristian Kjos Sorensen) is identical to the fourth movement of Nørrgård’s solo percussion work, “I Ching”. Throughout the opera, the six percussionists in the orchestral ensemble are key players. There are atonal melodies to support Nørrgård’s libretto (which is based on Wölfli’s own writings) but the rhythms best describe Wölfli’s schizophrenic descent and the calmer artistic periods of his life. Touching is Nørrgård’s choral arrangement of Wölfli’s own folksong melody at the end of opera.

The vocal soloists, under the direction of conductor Dorian Keilhack, are superb in this high quality live 2008 performance from Stadttheater Bern. Der gottliche Tivoli is a difficult yet intriguing adventure in the life of a troubled artist and the curious composer who was moved by his artistry.

—Tiina Kiik

EARLY MUSIC & PERIOD PERFORMANCE

Viola D’Amore
Hélène Plouffe
Analekta AN 2 9959
• The viola d’amore was demanding. It has the complication of resonating strings, is crafted as if it were a violin but is played like a violin, and is the size of the already-existent viola. And yet it survived throughout the Baroque and has even inspired modern composers.

Hélène Plouffe’s selection shows how serious this instrument is, notably in von Biber’s Partia VII, with its soothing preludium, allamand and aria. The skill it requires is demonstrated in the concluding arietta variata.

If the viola d’amore is rare in North America, try finding a bass chaumeau - the link between recorder and clarinet. Hélène Plouffe did so and Graupner’s Trio in F major is the result, the allegro and vivace above all expressing both instruments’ qualities.

Bach’s St. John Passion allows us to see the viola d’amore supporting the human voice but those wishing to hear the instrument at its plainest will enjoy Ah que l’amour, an extract from Milandre’s Méthode facile pour la viole d’amour. This exercise proves that the instrument does indeed have an individual sound.

And so to Petzold’s Partita in F major, a collection of early baroque dances. As with the Milandre piece, the music for solo viola d’amore played here best shows off what the instrument can bring to its audience, particularly with Hélène Plouffe’s interpretations.

—Michael Schwartz

Biber – Mensa Sonora; Battalia Baroque Band; Garry Clarke
Cedille CDR 90000 116
• Pity the poor composer who needs must provide music meant to be ignored! Such is the case for Biber’s collection of genteel pieces for dining, the six suites for strings entitled Mensa Sonora (Sonorous Table) served up in 1680 for the gustatory delectation of his then employer, the Archbishop of Salzburg. Not initially expecting anything special, I was pleasantly surprised at the cunning of Biber’s art. He manages by dint of the off-kilter asymmetries of his melodic craft to project a sub-text of sophistication completely over the head of his patron. Biber marvellously subverts the conventions of the genre, concluding the whole enterprise with a disjointed denouement worthy of Haydn. He proves himself a visionary as well with the celebrated, outlandish Battalia in 10 parts of 1673 in which one finds innovations not to be exploited again until centuries later: the snap-pizzicato of Bartok; playing with the wood of the bow à la Berlioz; and, in the loopy inebriation of a scene depicting drunken soldiers, the polytonality and collage technique of Charles Ives. As director and concertmaster Garry Clarke mentions in his liner notes, Biber (1644-1704), the Bohemian-Austrian violin virtuoso and composer, was regarded by Paul Hindemith to be “the most important Baroque composer before Bach”, yet it is only in recent decades that his music has seen a significant revival. The Chicago-based Baroque Band, formed in 2007, plays this music to perfection with a highly effective blend of subtlety and precision. Truly delicious!

—Daniel Foley

Berlioz: Symphonie Fantastique op.14; Le Carnaval Romain
Anima Eterna Brugge; Jos van Immerseel
ZIG-ZAG CD ZZT100101
• I am always leery about ‘period instrument groups’ tackling post 1800 repertoire. Although I am not about to change my prejudice, right from the first bars this recording impressed me as something very special. The uniqueness of this performance is not so just because of the period instruments; conductor van Immerseel brings a fresh approach in colour, tempo, balance, articulation, phrasing and dynamics.

For rabid fans of this symphony (myself included) the experience of first hearing this performance is startling. The presentation is so transparent that details of the scoring, invariably obfuscated in modern performances, are revealed, particularly from the winds, affirming that Berlioz was a peerless innovative genius.

And what about the ‘period instrument’ component? The Anima Eterna Orchestra, particularly the winds, are superb, playing with joie de vivre, gorgeous sound and beautiful tone colours. As a group they create an irresistible, luminous texture throughout the work. Listeners will be surprised to hear, not the usual bell sounds in the Witches Sabbath but the sustained piano chords as specified in the Berlioz manuscript. The piano strings blend with the orchestra to solenn effect adding a new sense of gravitas with a sobering subterranean effect, quite different from the mood of the tolling bells.

Without any doubt, Van Immerseel and his group daringly demonstrate the original—
Admittedly, one of my favourite symphonies from the past.

There is certainly no dearth of Beethoven symphonies featuring O’rchestre de la Francophonie under the direction of Jean-Philippe Tremblay. Founded in 2001 for the Francophonie, this ensemble has earned a reputation as one of the country’s finest youth orchestras, having given more than 200 concerts across Canada, and undertaking a successful tour of China in 2007.

There is certainly no dearth of Beethoven symphonies, so do we really need one more? Having said that, I can assure you that this one, recorded live at Québec City’s Palais Montcalm in July of 2009, can easily hold its own against the superb performances. My only quibble concerns the flimsy packaging — it may have been a cost-cutting measure, but a fine recording such as this deserves better. Kudos to l’Orchestre de la Francophonie, to the soloists, the chorus, and to Jean-Philippe Tremblay for breathing some overdue fresh air into this well-trodden repertoire.

—Richard Haskell


debut Morten and Friends

> Beethoven – Symphony No.9
Christine Oelze; Petra Lang; Klaus Florian Vogt; Matthias Goerne; Deutscher Kammerchor; Deutsche Kammerphilharmonie Bremen; Paavo Järvi
Sony 8697576062

> The Deutsche Kammerphilharmonie Orchestra was founded in 1980 by a group of exceptional young students and went on to become one of the most sought-after chamber orchestras, appearing at the UN in 1983. They were invited to play at Gidon Kremer’s Lockenhaus Festival where their 1986 performance of Gubaidulina’s Seven Words was issued by Philips. Since 1992 they have been based in Bremen and are self governing, owned by the players. Paavo Järvi has been their conductor since 2004 and in August of that year they began recording a new Beethoven cycle using the Barenreiter Urtext Edition, starting with the Eighth.

The reduced strings contribute to the creation of new textures that are in no way less satisfying for the audience. The winds and brass are more present without losing perspective. Listeners will have a new appreciation of the genius and beauty of Beethoven’s scores.

Järvi has a clear stamp on these performances wherein he refreshes the scores with his own phrasing and accents, with tempi that adhere to Beethoven’s metronome markings. Diehard fans of the traditional school are likely to find Järvi too acerbic and will not easily accept his approach. Even though I was very familiar with Järvi’s performances of all the others, this Ninth came as a quite a shock. It is as if Järvi has finally taken the wraps off, stepped aside and let Beethoven speak for himself, unencumbered by generations of well meaning interpreters. It works well for me and I find Järvi’s non-routine, clear headed interpretations throughout the nine fully justify their existence among a plethora of sets, new and reissued, which are mostly indistinguishable from each other.

> The state-of-the-art hybrid SACD/CDs, whether heard in stereo or surround, are of audiophile quality accurately delineating the instruments exactly as the conductor intended. The executive producers of these recordings are the orchestra itself and Maestro Järvi, which just may account for their excellence.

—Bruce Surtees

Beethoven – Live Symphonies Orchestra de la Francophonie; Jean-Philippe Tremblay
Analekta AN 2 9975-9

Both recordings of the complete Beethoven symphonies from Analekta featuring the O’rchestre de la Francophonie maintain a wonderful vocal cohesion, admirably blending with the orchestra to form a unified whole.

Despite this being a live recording, extraneous noises are minimal and the burst of enthusiastic applause at the end of each symphony seems particularly fitting in light of the superb performances. My only qualm concerns the flimsy packaging — it may have been a cost-cutting measure, but a fine recording such as this deserves better. Kudos to l’Orchestre de la Francophonie, to the soloists, the chorus, and to Jean-Philippe Tremblay for breathing some overdue fresh air into this well-trodden repertoire.

—Bruce Surtees

Beethoven – Live Symphonies Orchestra de la Francophonie; Jean-Philippe Tremblay
Analekta AN 2 9975-9

> If I’m not mistaken, a particular musicologist once said, “French orchestras are incapable of playing German music.” Whoever it was who made this claim would surely have second thoughts upon hearing this fine five-disc Analekta recording of the complete Beethoven symphonies featuring O’rchestre de la Francophonie under the direction of Jean-Philippe Tremblay. Founded in 2001 for the Francophonie, this ensemble has earned a reputation as one of the country’s finest youth orchestras, having given more than 200 concerts across Canada, and undertaking a successful tour of China in 2007.

Admittedly, one of my favourite symphonies of all time is Beethoven’s No.7. I’m pleased to report that the interpretation here is splendid, particularly in the first and final movements, where the strings seemingly shimmer in joyful exuberance. The second movement, mysterious and somewhat cryptic, is treated in a deservedly subtle manner, while the boisterous finale, at one time compared to the merry-making of peacans, brings the symphony to a rousing conclusion.

Wagner, who also happened to love this work, once referring to it as “the very apotheosis of the dance”), would have been pleased indeed!

The climax of the set comes with the powerful Symphony No. 9, a true world unto itself. Soloists Marie-Josée Lord, Geneviève Couillard Després, Guy Bélanger, and Étienne Dupuis together with the Choeur de la Francophonie, maintain a wonderful vocal cohesion, admirably blending with the orchestra to form a unified whole.

Despite this being a live recording, extraneous noises are minimal and the burst of enthusiastic applause at the end of each symphony seems particularly fitting in light of the superb performances. My only qualm concerns the flimsy packaging — it may have been a cost-cutting measure, but a fine recording such as this deserves better. Kudos to l’Orchestre de la Francophonie, to the soloists, the chorus, and to Jean-Philippe Tremblay for breathing some overdue fresh air into this well-trodden repertoire.

—Richard Haskell

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The Philadelphia Orchestra became famous, both live and, since 1926, through recordings, for the opulence of its sound. One has only to experience Ormandy conducting the Rachmaninov Second Symphony on the EuroArts DVD (EA 2072258) to hear exactly what I mean. Christoph Eschenbach was one of the recipients of this legacy, serving as the orchestra’s Music Director from 2003 to 2008.

Francesca da Rimini has been a favourite of mine since time began. I enjoyed it as a rather lurid piece, with swirling strings and winds, much percussion and tormented passages from the whole orchestra (I was very young). Eschenbach has a broader, romantic view of the work, perhaps prosaic, focusing more on the emotions of the condemned Francesca than on her surroundings in a sensational performance that is more expressive than original. As she proceeds, the Mendelssohnian scherzo is fluttering like a butterfly over a field of flowers and the rumba-like middle section seductively swings with no effort at all. She has the time of her life, totally relaxed and happy.

The works that follow, except for the ubiquitous Bacchanale, are mostly piano/orchestra pieces transcribed for piano solo by the composer, who was a tremendous pianist in his own right. An interesting curiosity is Africa, with its exotic and oriental atmosphere, ending with the Tunisian national anthem carried off triumphantly by our pianist.

—Janos Gardonyi

Saint-Saëns – Piano Transcriptions
Lucille Chung
XXI XXI-CD2 1682

The late Arthur Fiedler once said: “there are only two kinds of music: The good and the boring kind.” Well, Saint-Saëns may not be the greatest composer or even one of the greatest, but he certainly never wrote boring music. And he couldn’t have picked a better performer of his piano music than the young, immensely talented Montreal-born virtuoso, Lucille Chung. Since 1989, when only 10 years old, she has built an impressive career with the world’s leading orchestras and performed in over 30 countries. Her playing has self-assured attack, virtuosity, romantic abandon and a sense of youthful exuberance, but there is still room for more subtlety.

She hasn’t recorded much as yet and this unorthodox disc proves that she is not afraid of taking chances. My first approach was sceptical. What would the 2nd Piano Concerto sound like on solo piano? One of the most impressive openings in the piano concerto literature is the impassioned solo cadenza that develops into a breathtaking crescendo leading up to the ff entry of the orchestra, a big moment indeed, which cannot be duplicated by piano solo, but this problem notwithstanding the 1st movement takes shape almost like the original. As she proceeds, the Mendelssohrian scherzo is fluttering like a butterfly over a field of flowers and the rumba-like middle section seductively swings with no effort at all. She has the time of her life, totally relaxed and happy.

The works that follow, except for the ubiquitous Bacchanale, are mostly piano/orchestra pieces transcribed for piano solo by the composer, who was a tremendous pianist in his own right. An interesting curiosity is Africa, with its exotic and oriental atmosphere, ending with the Tunisian national anthem carried off triumphantly by our pianist.

—Karen Ages

Modern & Contemporary

Poulenc Plays Poulenc
Poulenc Trio
Marquis 81403

Named for French composer Francis Poulenc (1899-1963), the Poulenc Trio is a world-class chamber ensemble. Oboist Vladimir Lande, bassoonist Bryan Young, and pianist Irina Khan plan all have busy orchestral and solo careers in the Baltimore/Washington DC area as well as worldwide, but find the time to come together to explore some of the most exquisite music written for their trio of instruments. To my knowledge this is their first CD, and hopefully there will be more to come. The recording opens with Russian composer Mikhail Glinka’s Trio Pathétique in D minor, which hails from the composer’s time spent in Italy. Operatic lyricism is carried in the oboe and bassoon lines, and the piece ends in an effortless-sounding blaze of technical virtuosity. Next is the well-loved and much performed trio by the group’s namesake. Poulenc was a member of “Les Six”, French composers who eschewed pretentiousness in music in favour of simplicity and sometimes satire. Best known for his chamber music, Poulenc’s Trio for Oboe, Bassoon and Piano expresses a wide palette of sentiment, from dark and brooding, to wildly playful, to suave sensuality, the three instruments playing off each other as equal participants in an engaging conversation. Following this is the light-hearted, single-movement Fantasie Concertante on Themes from Rossini’s L’Italiana in Algeri, by 19th century arrangers, oboist and bassoonist Charles Triëbert and Eugène Jancourt. The most interesting work to me however, is the last, and perhaps least known, the 1995 Trio for Oboe, Bassoon and Piano by American composer, conductor and Glenn Gould Prize laureate André Previn. Its three movements, named Lively, Slow and Jaunty, reflect a 20th century aesthetic, while still tonal, and incorporate elements of jazz, and mixed meter writing.

The playing on this recording is both technically superb and musically sensitive, and the CD is well engineered in terms of balance and sound quality. The trio has also commissioned a number of new works, which is part of their mandate of expanding the repertoire for this combination of instruments. I look forward to their future recordings!

—Janos Gardonyi

Castelnuovo-Tedesco – Respighi; Guastavino – Violin Concertos
Jose Miguel Cueto; St. Petersburg Symphony Orchestra; Vladimir Lande
Marquis 81407

José Miguel Cueto has often performed rarely heard music. Here he assembles a recital that combines not just little-known compositions but also the intricacies one would expect of a piece by Castelnuovo-Tedesco commissioned and premiered by Heifetz. In fact, all the pieces he selects are virtuosic and technically demanding.

The Castelnuovo-Tedesco Concerto looks to religious inspiration; Jewish melodies grace what the composer described as a biblical concerto. Those looking for the solemnity of synagogue liturgy, however, must wait for the second movement - the first introduces more popular, folkloric arrangements. For all that, this music remains virtuosic throughout - Cueto’s playing in the third movement underlines his reputation.

Concerto gregoriano was not well received, which disappointed Respighi. This adverse criticism is hard to understand. In the second movement one may listen to Cueto’s sensitive interpretation of the andante espressivo; in the third, masterful playing of music deeply influenced by Gregorian Chant awaits.

And so to Guastavino – a chemical engineering graduate, no less, before flourishing as a composer. Despite first impressions, Guastavino avoided direct inspiration from folk-music. And yet these last four minutes, evocative of Guastavino’s Argentine background and transcribed by Cueto himself, is a wonderful way to celebrate José Miguel Cueto’s choice of pieces, whether influenced by religion or folklore.

—Michael Schwartz
SchlagArt – Percussion Solo
Markus Hauke
New Classical Adventure 60171
• Percussion can be an alien world. It speaks, however, with a language strangely familiar to some deeper part of us that doesn’t need a “tune” to recognize music. Those who write for it and those who play it understand its architecture and philosophical constructs well, but even audiences can be drawn quickly and seductively into this world of sounds.

The interpretive role of the performer as guide on any such journey is critical. Deciphering the “code” of notation into a meaningful aural experience is no less daunting when a composer leaves much to the imagination of the player. German-born Markus Hauke is brilliant in his ability to illuminate the manuscripts of composers like John Cage, Iannis Xenakis, Bryan Wolf and Maki Ishii on this disc. His own composition, based on rhythmic themes from Wagner’s “Ring” is also testimony to his ability to speak the language convincingly.

While the array of percussion instruments on this recording seems like something capable of delivering an artillery salvo, Hauke nevertheless brings a great subtlety and sense of nuance to his playing along with the highly complex rhythms that we expect of a professional percussionist.

Most unusual on this CD is the piece by American composer Bryan Wolf. Dedicated to Hauke, the piece uses only metal instruments along with some electronic sounds. The distinctive ringing quality of the work suitably echoes its place in the Triptych “Trails of Glass”.

Surprisingly, this CD will sound as satisfying on your modest computer speakers as on your principal home sound system.

—Alex Baran

Magnus Lindberg – Graffiti; Seht die Sonne
Helsinki Chamber Choir; Finnish Radio Symphony Orchestra; Sakari Oramo
Ondine ODE 1157-2
• Magnus Lindberg is on a roll these days, carving out a solid position as the leading Finnish composer of his generation. Graffiti is Lindberg’s first major choral work, and it’s a winner. Its text, derived from first-century Latin texts preserved on the walls of the doomed city of Pompeii, would certainly have appealed to Carl Orff, and while it is true that there are archaic harmonies to be heard from the thirty throaty voices of the admirable Helsinki Chamber Choir, Lindberg’s bracing sonorities and teeming orchestral textures are far more daring than anything Orff could possibly have imagined.

The title of the companion work, Seht die Sonne (Behold the Sun), is derived from the conclusion of Schoenberg’s Gurrelieder, that composer’s lavish vocal farewell to Romanticism. Lindberg’s work, originally commissioned by Simon Rattle for the Berlin Philharmonic, received its Canadian premiere by the Toronto Symphony during Lindberg’s memorable visit to Toronto in 2008. It is a broad work on the scale of a Sibelius tone poem, flamboyantly rhapsodic and emotional. Though the abrupt and often unaccountable changes of mood make this a more challenging item than the immediately accessible Graffiti, Oramo and his Finnish radio orchestra prove themselves up to the challenge. Though texts and translations are provided and Kimmo Korhonen provides pithy program notes, it’s a pity that neither the soloist for the prominent piano part in Graffiti nor the solo cellist in the subsequent work are identified.

—Daniel Foley

Thomas Adès – Tevot; Violin Concerto
Berlin Philharmoniker; Sir Simon Rattle; Anthony Marwood; Chamber Orchestra of Europe; Thomas Adès
EMI Classics 4 57813 2
• This tremendous CD of recent orchestral works by the English composer Thomas Adès offers convincing proof that, while contemporary composers may have difficulty gate-crashing the standard repertoire, their efforts deserve — and reward — our fullest attention.

Born in 1971, Adès is clearly a composer with ‘something to say’. There’s not a weak or unconvincing track here, and the orchestration is outstanding. Tevot, written for Simon Rattle and the Berlin Philharmonic in 2007, is a live recording from a Berlin concert the same year. The haunting Violin Concerto, Concentric Paths, written in 2005 for Anthony Marwood and the Chamber Orchestra of Europe, is a live 2007 performance by them at London’s Barbican Hall, with Adès conducting. The same concert included the UK premiere of Three Studies from Couperin (2006), fascinating re-workings of Couperin keyboard pieces that retain the same number of bars as the originals as well as the same rhythms and harmonies. Finally, the National Youth Orchestra of Great Britain under Paul Daniel gives us the richly decadent Overture, Waltz and Finale, the suite that Adès made in 2007 from his first opera, Powder Her Face, although this time using full orchestra instead of the original 15 instruments.

It’s tempting to play the ‘sounds like...’ game – here’s Britten (Adès was artistic director of the Aldeburgh Festival from 1999 to 2008); there’s Janacek; that’s Ravel — but there is no doubting that this is an original and accomplished individual voice.

—Terry Robbins

JAZZ & IMPROVIZED

Pathways
Dave Holland Octet
Dare 2 Records DR2-004
• For some years I’ve labelled groups led by the great British-born, American-based composing bassist David Holland as the world’s best jazz band. There’s no need to alter this judgment after hearing his newest album, his first employing an octet.

Recorded at New York’s Birdland club, it’s vintage Holland – fierce soloing, crisply-clean ensembles crammed with multi-layered ideas and irresistible momentum on seven long tracks, five penned by the leader.

To his stellar regular quintet (imaginative tenor Chris Potter, pioneering trombonist Robin Eubanks, delicate vibraphonist Steve Nelson and relentless drummer Nate Smith) he’s added more saxes — alto Antonio Hart, baritone Gary Smulyan – and trumpeter Alex Sipiagin. The result is a combo that demonstrates exceptional playing skill and can sound like a roaring big band or an intimate small unit.

The excitement level is established early, with Smulyan’s deep sounds careering through the opening title piece before the leader takes a bounding, tension-filled solo and the mood’s maintained as an older Holland tune, How’s Never, is tackled. Some relief from the up-tempo charge comes on the Holland song Blue Jean with Smulyan and Sipiagin prominent. All the bandsmen solo, though Nelson’s vibes are unfortunately only remotely present except on the wonderful Holland oldie Shadow Dance, but overall the sidemen are never at a loss for stimulating notions.

Holland’s been around, playing with Miles Davis in Bitches Brew days, but soon leading his own teams and trying out solo albums of acoustic bass and cello. He has the knack of generating arresting, thought-provoking music with emotional impact and remains unfailingly interesting. Let’s hope Canadian jazz festivals snatch him up this summer.

—Geoff Chapman

Duke Ellington’s Queenie Pie
Carmen Bradford; University of Texas Jazz Orchestra; Huston-Tillotson University Concert Choir
Longhorn Music LHM2010003
• Originally envisioned as a television production, Queenie Pie was a work in progress at the time of Duke Ellington’s death in 1974. There were only lead sheets, lyrics and basic
harmonic outlines to work from and the resulting arrangements were created in the style of Ellington, not by the master himself. The music does indeed capture the Ellington sound and at times even uses musical quotations from the Duke's library. For example, the Duke's intro for Such Sweet Thunder shows up in the middle of track 12, Commercial Medley. In this 2009 production from the Butler School of Music the orchestra plays extremely well throughout, but in the solo department one can't help but wish for the warmth of a Hodges or the authority of a Jimmy Hamilton.

The principal vocalist on the CD is Carmen Bradford who has had a distinguished career. She was a feature of the Basie band for several years and has since worked with a very substantial list of great performers ranging from George Benson to the Lincoln Center Jazz Orchestra.

I did find myself making comparisons with Duke's A Drum Is A Woman which of course had the advantage of being genuine Ellington. It also had clever lyrics, some catchy melodies, although less than memorable, but there is no denying that the posthumous construction of Queenie Pie is indeed an ambitious project and worthy of a listen.

—Jim Galloway

At Somewhere There

William Parker

Barnyard Records BR 0313

• An almost hour-long solo recital may seem daunting, but New York bassist William Parker easily impresses, as this bravura invention recorded at a local performance space attests. Cathedral Wisdom Light, this CD's over-48-minute showpiece, is animated by his nearly limitless technique which prods, pulses, pummels and propels polyphonic tones and textures from the four-strings and resonating wood of the full fiddle.

Resolutely arco – although sporadic plucks sometimes parallel the bow movement – the tempo is never less than andante or more than allegro. Within these parameters Parker layers phrases, note clusters and unexpected vamps, chafing wood and splitting string tones as well as agitato stops and chunky sul tasto expansions into the multiphonic narrative. As the shuffle-bowed fanta-

sia evolves, taunt, creaking and swabbed timbres distend so that these pressured strokes shudder with affiliated partials as well as fundamental notes. Sometimes displaying portamento finesse, at points Parker mercifully showcases split-second variants on reveille, parallel bebop vamps and even a minor variant on legato chamber music.

With every part of the instrument in use, including the belly, waist and the strings beneath the bridge, the bassist is able to craftily shift the tonal centre throughout, introducing novel harmonies and rubato asides to the ongoing improvisation. A final variant drives the chromatic performance to a mellow, low-pitched climax, before replicating the exposition with shrill sawing.

Short addenda on dousin'gouni and double flute complete the program, but after Parker's exceptional bass solo, these are somewhat akin to hearing Glenn Gould's harpsichord recording.

—Ken Waxman

IT'S OUR JAZZ

By Geoff Chapman

Bassist John Geggie is based in Ottawa but has achieved much in jazz and other art forms nationwide. Two new additions to his huge discography are of gripping interest.

His Geggie Trio + Donny McCaslin - Across The Sky (Plunge Records PR00632 www.plungerecords.com) particularly emphasizes his compositional skills, seven of the 14 tracks here his, the rest collaborative contributions from the foursome with pianist Nancy Walker, drummer Nick Fraser and saxman McCaslin. The album is zesty, tunefully inventive, stacked with shifting time signatures and superior, finessed work on the bass. This is top-grade contemporary jazz, McCaslin often straying outside the mainstream with dramatically engaging work that has a meaty individuality to match the forceful leader and Walker's ability to make surprise connections and balance lyricism with toe-tapping passion. Quick-witted and poised, the group creates playful experimental music though it’s anchored by restless, absorbing imaginations.

With Geggie Project (Ambiances Magnetiques AM 179 CD www.actuelle.com), Geggie is in more avant-jazz heavyweight mode, with spacey Marilyn Crisspell on piano and Nick Fraser drumming. Again there are 14 tracks, seven spontaneous appetizers by the trio and seven entrees from the leader - you get the idea with Geggie’s pliant and expressive if sober opening Credo with bass predominant, haunting colours and suggestions of anguished subtext and then the trio’s mercurial Ice And Meltwater. The album teems with incredible invention. Run-Away Sheen shows off superb bass craft and hints at Fraser’s pyrotechnic tendencies before gate-crashing Crisspell-fuelled chords arrive. The threesome covers a wide swath of stylistic territory with lofty flights of notes yet remains very accessible compared to free skronk mayhem. The music’s impish and erudite, keeping the peace between energy and atmosphere, sometimes luxuriant, sometimes wallowing in dark sonorities and overall more melodic than impassioned. Especially attractive are the trio’s Weather Forecast and the leader’s Canon.

A third recording led by a bassist is also a great buy. The CD/DVD package is the Alex Bellegarde Quintet’s Live (Chien Noir 09-999 www.alexbellegarde.com) with the boss in virtuoso form at a Montreal Maison de la culture Mercier concert. He wrote the 10 cuts, including some with a global jazz viewpoint and an elastic pulse that’s underlined with the presence of Kiko Osorio on congas. Bellegarde’s other comrades - pianist Yoel Diaz, alto saxist Erik Hove and drummer Yvon Plouffe – are almost his match in versatility, with many tunes featuring unison leads, lucid soloing and passages that vary from church calm to bucolic celebration. This band plays with impetus and conviction, aided by miraculously layered textures and a sensitive range of inflections, with Bellegarde’s bass a brilliantly crucial inner voice.

Montreal is the base, too, for another rising star whose bold new quartet CD should fly off record shelves. On tenor saxist Chet Doxas’ Big Sky (Justin Time JTR 8558-2 8558-2 www.justin-time.com) he has the support of a close-knit, sympathetic team - Ben Charest (guitar), Zack Lorber (bass) and brother Jim on drums. The leader penned six of the eight lengthy tunes and from the opening For Jim games swiftly begin with time, harmony and undulating narrative themes, which leader Doxas attacks with confident tones and a breadth of ideas in the manner of Chris Potter, with Charest effectively counterpointing all the way. There’s delicate treatment for L’Acadie, off-meter challenges and twisting lines outside the melody on Sideshow and a melancholic farewell to Jimmy Giuffre with Goodbye, all of interest, and outstanding work on the title piece, a homage to guitarist Bill Frisell.

Montreal supplies half the Gale/Rodrigues Group in B3 organist Vanessa Rodrigues and guitarist Mike Rud for the quartet’s debut release Live At The Rex (Indie CGVR01 www.alexbellegarde.com)
By Ken Waxman

More an enhancement than a replication of Quebec’s Festival International de Musique Actuelle de Victoriaville (FIMAV), Toronto’s VTO2010 festival cherry picks some of FIMAV’s international performers, presenting them with invited Canadian musicians. As these CDs indicate, the improvisers are impressively no matter the location or formation.

One of the most anticipated concerts is the Sextet at the Music Gallery May 26. An all-star European ensemble, one of its distinguishing characteristic is the supportive synthesizer work of Köln’s Thomas Lehn. Close Up (MonotypeRec. mono024 www.monotyperec.com) demonstrates Lehn’s skills providing the underpinning for Bertrand Gauguet, a technically adroit French saxophonist, plus Viennese quarter-tone trumpeter Franz Hautzinger. As with the Six, electronics are part of this trio’s mix. So on Close Up’s three extended tracks blurry intonation encompasses loops of granulated tones mixed with rumbles and pulses from Lehn, air burbled through the body tube of Gauguet’s saxophones and tremolo buzzing from Hautzinger. Building up in sonic ferocity through the intersection of synthesizer pitch shifting, distortion and flanging plus wide-bore whistles and echoing patterns from the acoustic instruments, the CD climaxes with the overrash of sound.

60-minute Closer EP 03. Cricket-like reed chirps and hand-munted brass vibrations are put aside for spectral processing which adds the affiliated extensions of most timbres as they sweep by staccato or glissandi. While the electronics’ wave forms undulate symmetrically, they also output enough percussive sounds to subsume technical flanging. The trumpeter’s braying bell-like reverb and the saxophonist’s feral animal-like squeals consequently meld with thumping synthesizer pedal-point expressions for a satisfying finale.

Colin McLean’s computer processing is also prominent on Everything but the Beginning (Unsounds U17 www.unsounds.com). But so is the prowess of British guitarist Andy Moor, a member of the EX. In Toronto his Music Gallery performance – also on May 26 – is as part of a long-standing duo with French poetess Anne-James Chatton. On this CD, his technical command of the six-string is showcased with McLean’s hardware usually confined to patched rumbles and processed burbles and rebounds. Moor often uses the laptop undercurrent as a click track, linearly exposing single-string snaps, rough twangs or chuffed reverberations. His improvising can be playfully decorative, as when he second the sample of a squeak toy on Delta Block. In contrast on The Flower of fixed idea it appears that piezo pickups multiply his twangs so that the theme is pulsed, pushed and twisted into voltage-shaking signals.

Acoustic interaction is also featured on May 19, with the Dans Les Arbes quartet at the Music Gallery. Consisting of one French and three Norwegian musicians, it offers the same sort of extrasensory perception its percussionist Ingar Zach brings to Mural Nectars of Emergence (SOFA Records 528 www.softmusic.no). Interestingly enough Zach’s “Mural”-mates, Australian flautist/saxophonist Jim Denley and guitarist Kim Myhr, are at FIMAV in a different configuration. Minimalist and atmospheric, the CD’s seven tracks are built up from pointillist dabs of sonic colors, soaking together without abrasion. That doesn’t mean the performance is modest, just unshady. Zach for instance use wood pops, bowl scrapes, chirping bells and drum-skin rubs to make his points. Meantime Myhr’s guitar preparations allow him to produce hefty church-organ-like chords in some instances, loops of electrified signal-processed clangs elsewhere and constant harsh strumming. Throughout Denley’s masticated split tones propel his saxophone pitches towards the edge of hearing with strident wolf whistles, tongue slaps and subterranean growls, while there’s nothing delicate about his buzzing flute expositions. Flash Expansion is particularly noteworthy. With Myhr’s rhythmic rags decade meeting up with amplified drum-top rubs and harsh reed reflux, the processed loops bring the narrative in-and-out-of-focus, with the sound menacing and motor-driven one minute, the next as weightless as waves lapping against the sea shore.

A weightier Canadian balance to the international sounds is the exclusive-to-VTO triple bill at the Tranzac club May 14. The Rent and Hat + Beard are locals, while Shaman from Montreal is also on hand. Consisting of Jean Derome and Joane Hétu on woodwinds, voices and objects Nous perçons les oreilles (Amnaires Magnétiques AM 200 CD www.ac-tuellecd.com) exposes Shaman’s strategy of D-I-Y ethnomuicology. Like ancient tribal healers the duo expresses itself through verbal screams, squeaks, murrums, mumbles and cries as well as inchoate instrumental textures. The two recount 12 short narratives which are as much Dada as primitive, wrapped in onomatopoeia that bonds mouth expressions such as cheers, yelps and gurgles with slide-whistle peeps, unquestioned altissimo saxophone stridency, key percussion, clipping chromatic timbres and reverberating body tube echoes.

By Bruce Surtees

Friedrich Wührer (1900-1975) was an Austrian pianist and academic, sadly almost forgotten today, who is possibly remembered only by collectors via his VOX recordings from the vinyl era. His forte was, as might be expected, Beethoven and Schubert but he played and recorded Chopin, Prokofiev, Schumann and others. Tahra has issued a four CD set of Wührer playing Beethoven containing the five piano concertos, the Triple Concerto and the last three piano sonatas (TAH 704-707). As I don’t recall listening to these performances before, there were no feelings of nostalgia or sentimentality attached. That said, I was totally absorbed into a world where musicians recorded those works that they understood and

vanessarodriguez.com), a potent package that also features Torontonians in saxophonist Chris Gale, and drummer Davide DiRenzo. Here’s a bustling session that exploits the famed tenor-organ combos of yesteryear with great aplomb with a pleasing mix of standards and hard-hitting originals. Players take long, often bruising solos, notably the versatile Gale on the opening Wes Montgomery’s Full House with Rud in fine comping form as well as constructing clean lines. The big-hearted ballad Statement gets a searching reflection from its composer Gale while throughout the more-grounded Rodrigues ratchets up tension when needed to the level of bristling exchanges. The co-leaders have fun on the happy honker One-Eyed Monster while elsewhere the room’s full of quick turns of phrase, fierce careening solos and runaway grooves, with timely relief on calmer pieces such as Bye Bye Blackbird.

AWARD NOTE: The Django Reinhardt tribute band Croque Monsieur has won the Canadian Collectors Congress annual album-of-the-year award given out at the organization of vintage jazz lovers’ 39th gathering in Toronto. The winner beat out four other finalists - the Happy Pals, Ron Joseph and friends, Dinny and the All-Stars and Braithwaite & Whiteley.

EXTENDED PLAY

By Bruce Surtees

Friedrich Wührer (1900-1975) was an Austrian pianist and academic, sadly almost forgotten today, who is possibly remembered only by collectors via his VOX recordings from the vinyl era. His forte was, as might be expected, Beethoven and Schubert but he played and recorded Chopin, Prokofiev, Schumann and others. Tahra has issued a four CD set of Wührer playing Beethoven containing the five piano concertos, the Triple Concerto and the last three piano sonatas (TAH 704-707). As I don’t recall listening to these performances before, there were no feelings of nostalgia or sentimentality attached. That said, I was totally absorbed into a world where musicians recorded those works that they understood and
embraced, passing their pleasure along to the listener without the all too pervasive practice of “listen to me”. These performances unfold like a narrative, driven by Wührer’s joy filled playing. The collaborating artists in the Triple Concerto are Bronislaw Gimpel and Joseph Schuster; the orchestras are the Pro Musica groups from Vienna and Stuttgart, the Bamberg Symphony and the Württemberg State Orchestra. Conductors are Heinrich Holleis, Walther Davission and Jonel Perlea. The surprisingly fine sound completely belies the dates of the originals, 1953-1957, being sinewy, lucent and free of artefacts. The booklet promises a further Wührer collection. Reviewing this set has taken far too long because instead of writing the impulse to simply sit back and listen has been irresistible as I’m sure it will be for many others.

The London Philharmonic Orchestra has been issuing live concerts by their late conductor, Klaus Tennstedt of music by Haydn, Wagner, Bruckner and Mahler, the latest of which is the Mahler Second. The performance dates from 20 February 1989 with sopranos Yvonne Kenny and mezzo Jard van Nes together with the London Philharmonic Choir. Like Bruno Walter, Tennstedt took Mahler deeply to heart and his performances reflect his total absorption into the score, far beyond the usual technical matters. There is an uncommon but perceptible celebration of life as a fleeting experience in every movement. This is achieved in part because there is a pulse, either heard or felt, and by ever so delicate fermatas both in the music and the rests. All this is accomplished without any histrionics. Running 93 minutes, some 10 to 15 minutes longer than other versions, this is a glorious presentation of Mahler’s masterpiece by a disciplined apostle. The archive recording was engineered by Tony Faulkner and excels in every respect including dynamics and perspective. This is a remarkable document.

DOREMI has issued a third volume in their Michael Rabin Collection composed of 14 more live performances (DHR-7970/1, 2CDs). The set opens with the Mozart Fourth Concerto, a work he never recorded commercially and only infrequently played in concert. Rabin may have thought that the strict classical repertoire was not suitable for his flamboyant virtuoso style in which he was a true champion. Nevertheless, he is graceful and stylistic. The next two concertos, Tchaikovsky and Glazunov, are works that he played frequently, heard here in performances appearing for the first time. Items from the legendary 1952 Australian tour were discovered only three years ago. The ABC hosted the tour but did not archive them and for over half a century they were considered lost. Rabin was a frequent guest on the Bell Telephone Hour and the June 18, 1955 items appear for the first time, including several gems with orchestra which he recorded later with piano accompaniment.

Universal continues to issue The Originals, re-mastered versions of critically acclaimed recordings from the DG, Decca, and Philips catalogues. Newly re-energised and dynamic sound make these much sought after by discerning collectors who look for the best performances in the best sound. From recent additions here are two that I remember being excited about when they were first published...

Mahler 9th Symphony played by The Berlin Philharmonic conducted by Leonard Bernstein (4778620). This prize-winning performance, live from the Philharmonic in October 1979, was seen on PBS-TV accompanied by Bernstein’s penetrating analysis of the work. From the opening there is a pervading aura correctly prescribing a performance of uncommon perception and intensity. Karajan recorded the Ninth twice with his Berliners, in 1979-80 and then two years later an ardent live performance of September 1982 was issued. But neither of these could displace the transcendent Bernstein.

WHITE NIGHTS: Romantic Russian Showpieces; Valery Gergiev and the Mariinsky Theatre Orchestra and Chorus (4782122). This material suits Gergiev to a T: a crack orchestra and the expertise to galvanise them to transparent perfection. Selections include Russian and Ludmilla Overture; Sabre Dance and the Adagio from Spartacus; The Polovstian Dances; Baba-Yaga and Kitimora; and The 1812 Overture. These pieces demand little more than fervour and technical excellence to bring down the house and that they do. This brilliant CD is a model of its kind.
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Once you get over the shock or excitement of thinking this striking photo is of cabinet ministers preparing an arts lynching, look more closely. What they actually are is bell ringers, three quarters of the way up the steeple of St. James’ Cathedral at King and Church.

But if, for you as for me, the idea of Cathedral bells and ropes conjures the image of a mad carillonneur, Quasimodo-like, single-handedly making the whole cathedral sound like a giant glockenspiel, well again you may be disappointed. (He’s locked further up in the tower.)

Pictured here are the change ringers of St. James’, ringing the Bells of Old York. Sue White explains:

“The steeple in St. James’ housed the only set of 12 bells in North America from 1997 until Trinity Church on Wall Street in New York installed a ring of 12 about three years ago. We know that the tower here had been designed originally for change-ringing bells in 1874 but legend has it that the original bells were sunk in the St. Lawrence on their way to Toronto and have yet to be found.

“Our band of enthusiastic ringers is still trying to master the complicated art of change ringing. The bonus of bell ringing is that, once you have learned how to handle a bell, a ringer is welcome in over 5,500 towers world-wide (mostly in England, but also Australia, the U.S. and the eight towers across Canada). You will be invited to, as they say, hang on and have a ring!

“Meantime, everyone is welcome to visit us in the tower. We will be taking part in Doors Open Toronto on Saturday May 29 from 10 am. So come and visit us. Apart from the fact that we love to show people how beautiful the bells are and how glorious they sound, we are always looking for apprentices to learn this ancient art. For more information please contact: Judith Hunt, secretary, at judithhunt@rogers.com.”

Now to my point: for the full version of this story, and others, you will have to visit our website. (Just go to www.thewholenote.com and click on Latest News.)

It’s a strange feeling for me, as a 20th century print junkie, to see our website’s autonomous story-telling capacities starting to come into its own. (This month, in addition to Sue White’s “Bells of Old York”, the website contains a remembrance of esteemed choral educator Deral Johnson by Jenny Crober, one of many choral conductors on the local scene who stand in Johnson’s debt. And regular blogger Cathy Riches took in the launch of Koerner Hall’s 2010/11 season – lots to report there!) }
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