HIGHLIGHTS INCLUDE:

PRIMA DONNA
COMPOSED BY RUFUS WAINWRIGHT
JUNE 14-19
(only 4 performances)
ELGIN THEATRE
NORTH AMERICAN PREMIERE

A former diva confronts her demons in this stunning, must-see event for opera and music lovers. Direct from its triumphant UK premiere.

JOHN Malkovich LIVE ON STAGE in
THE INFERNAL COMEDY:
CONFESSIONS OF A SERIAL KILLER
BY MICHAEL STURMINGER
JUNE 11-12
(only 2 performances)
MASSEY HALL
NORTH AMERICAN PREMIERE

Baroque opera meets the art of the monologue – stage and screen star John Malkovich portrays Jack Unterweger, the charismatic criminal who hoodwinked a nation.

DARK STAR REQUIEM
COMPOSED BY ANDREW STANILAND
LIBRETTO BY JILL BATTSON
Produced in association with:
JUNE 11-12
TELUS CENTRE FOR PERFORMANCE AND LEARNING, KOERNER HALL
WORLD PREMIERE

A haunting new oratorio explores the complex issues of HIV/AIDS in Africa and around the world.

Additional Support From:

John Malkovich

Theater
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Visual Arts
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Film
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Chopin & Mahler
June 3 & 5 at 8pm
Peter Oundjian, conductor
Ingrid Fliter, piano
Chopin: Piano Concerto No. 2
Mahler: Symphony No. 1 “Titan”

Yannick & YUNDI
June 10 & 12 at 8pm
Yannick Nézet-Séguin, conductor
YUNDI, piano
Chopin: Piano Concerto No. 1
Bruckner: Symphony No. 9

Isabel Bayrakdarian
June 18 at 8pm
Peter Oundjian, conductor
Isabel Bayrakdarian, soprano
Khachaturian: Waltz from Masquerade
Khachaturian: Three Armenian Songs
Khachaturian: “Adagio of Spartacus and Phrygia” from Spartacus
Ravel: Shéhérazade
Rimsky-Korsakov: Scheherazade

Presented in conjunction with the Tafelmusik Baroque Summer Institute

Delightfully Baroque
Monday June 7 at 8pm
Trinity-St. Paul's Centre, 427 Bloor W.
The Tafelmusik Baroque Orchestra & Chamber Choir, with soloists Ann Monoyios, soprano & Rufus Müller, tenor
Programme includes: Vivaldi, Purcell, Bach, Handel

Musical Interlude
Saturday June 12 at 12pm
Walter Hall, Faculty of Music, U of T, 80 Queen's Park
A casual noon-hour recital of chamber music performed by members of the TBSI faculty.
Programme includes: Bach/Weiss, Biber, Vivaldi, Rameau

The TBSI Orchestras & Choirs
Wednesday June 16 at 1pm
Walter Hall, Faculty of Music, U of T, 80 Queen's Park
Directed by Jeanne Lamon and Ivars Taurins and featuring TBSI participants
Programme includes: Lully, Telemann, Bach

Free and general admission: Tickets for The Grand Finale must be obtained in advance and will be available to the public on Friday, June 11 starting at 10 am in person only, at the Tafelmusik Box Office at 427 Bloor Street West. Maximum of 2 tickets per person. (Note: all tickets were given away within minutes last year!)

The Grand Finale
Saturday June 19 at 7:30pm
Grace Church on-the-Hill, 300 Lonsdale Rd
The combined forces of the TBSI Orchestra, Tafelmusik Orchestra, TBSI Choir and Tafelmusik Chamber Choir in a baroque extravaganza! Directed by Jeanne Lamon and Ivars Taurins.
Programme includes: Handel, Rameau, Charpentier
Tickets required for June 19. See admission details below.

Call 416.964.6337 for further information about any TBSF concerts

Other Festival Events:

Handel Israel in Egypt
Directed by Ivars Taurins
Featuring Tafelmusik Chamber Choir
May 29 & June 1 at 7:30pm | May 30 at 2pm
A choral tour de force, Handel employs the choir to paint vivid images of the Exodus on a musical canvas of massive proportions.
Koerner Hall in the TELUS Centre at The Royal Conservatory
Tickets: 416.408.0208 | rcmusic.ca

Doors Open Toronto
Sat May 29 & Sun May 30
Doors Open Toronto – showcasing venues of architectural, historic, cultural and/or social significance. Tafelmusik musicians will perform at several of the sites around the city during the two-day event.
toronto.ca/doorsopen

Creative Science Sunday Workshops
Sun June 20
Tafelmusik musicians lead participants in an interactive exploration of baroque music and instruments. Free with admission to the Ontario Science Centre.
tonariosciencecentre.ca/calendar
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7. Blogs and Online Stories | COLIN EATOCK
FEATURES
8. A Delicate Balance: Winona Zelenka | COLIN EATOCK
41. Ori’s Stories: “It’s That Old Devil June” | ORI DAGAN
BEAT BY BEAT
10. On Opera | CHRISTOPHER HOILE
18. Classical & Beyond | ALLAN PULKER
20. In With the New | JASON VAN EYK
21. World View | KAREN AGES
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JUNE’S CHILD
page 47
THEY’RE COMING TO Toronto from far and wide – hoping, that their performances in our city will be their best yet. Expectations are high, competition will be intense, and they’ll be under constant pressure to impress audiences here and around the world. And we all know how desperately these people crave attention and approval.

No, I’m not talking about the various artists of Luminato – performers of all description who will grace our stages from June 11 to 20. And I’m not talking about the jazz musicians who will take over the town during the TD Toronto Jazz Festival, from June 25 to July 4. I’m talking about world leaders attending the G20 Summit meeting, which takes place here on June 26 and 27.

Presidents, prime ministers and other heads of state will converge on our city, to do lunch, pose for photos, and possibly even have “frank discussions.” (That’s diplomatic language for fisticuffs.) And after a hard day of attempting to solve the world’s problems, I’m sure that they’d like something more than to hear some good music. If they pick up copies of The WholeNote in their travels (conferences at Toronto’s better hotels always have a supply), they’ll find that they’ve come to the right place.

What’s more, perhaps it would even have a beneficial effect on the Summit if the world’s leaders took in a performance or two while they were here. Borrowing an idea from Molière: “if everyone learned music, wouldn’t that be a means of bringing about harmony and of seeing universal peace in the world?”

Jazz is an excellent social lubricant – it puts everyone in a good mood. Perhaps a Saudi prince and a Chinese party official might strike an agreement while listening to Hilario Durán’s Band at Harbourfront on June 26. Or maybe Barack Obama and Vladimir Putin would be moved to ratify an important treaty by Harry Connick Jr.’s show at the Canon Theatre on June 27.

The Europeans, however, may be harder to please: they’re in a bad mood these days. But if they were bused to Kitchener on June 26 to hear members of the Kitchener-Waterloo Chamber Orchestra play works by Mozart, Kuhlau and Telemann, they could work out all their Euro problems on the ride back to Toronto.

If all else fails – if the G20 Summit appears in danger of breaking up without success or accord – I suggest packing the world’s leaders off to the Sharon Temple, up Leslie Street, in York Region. This simple yet elegant building, built in the 1820s by a religious group called The Children of Peace, oozes with good will and serenity. And the added benefit of hearing a piano recital there (performed by Alexander Serdenenko on June 27) could lead to the “universal peace” that Molière referred to.

After all, Molière wasn’t pulling our legs – was he?

Colin Eatock, Managing Editor
O N L I N E

Of Blogs and Online Stories

C O L I N E A T O C K

The WholeNote’s website, www.thewholenote.com, continues to develop a life of its own. Thanks to the wonders of the internet, we’re able to do things online that we can’t in print.

For instance, our Green Pages, which grace this magazine, offer an abundance of information on many of the best music festivals taking place this summer. You can read these pages on our website too: we have a “click through” version online, with live links; and in the “Directories” section of our website, we’ll be adding more Green Pages profiles as we receive them.

Another feature we’re currently building into our website is “WholeNote On the Road,” a series of online updates on the various movements of musicians in and around Toronto. We’re inviting them to let us know what they’ve been doing lately, and where they’ll be performing during June, July and August. This will allow readers to follow the schedules of some of our busiest performers this summer. Profiles will be posted throughout the summer – check our website for updates.

Here are a pair of “On the Road” profiles that will give you a good idea of the kind of information we’re posting: one from a classical duo, and the other from a jazz musician.

Nadina Mackie Jackson and Guy Few
Nadina Mackie Jackson and Guy Few celebrate a passionate musical friendship. In 2006, they recorded their first CD of concerti for trumpet, bassoon and string orchestra (Toronto Chamber Orchestra, Kevin Malloy, conductor). This disc, “Bacchanale,” won Best Classical Orchestral Album 2009 from the Just Plain Folks Music Awards. “Romanza” followed in 2007 (TCO and guest conductor Nicholas McGegan). In 2008 the CBC commissioned two solo concerti (by Mathieu Lussier) and a double concerto (by Alain Trudel) for the broadcast “Franco-Music. “After Hours,” their third CD, includes their favourite music for trumpet, corno, bassoon and piano (2009).

Nadina and Guy have appeared as featured speakers, master class guests and interpretational coaches at the University of British Columbia, Ithaca College (USA), SUNY at Fredonia (USA) and Scotia Fest (Halifax). They teach at Wilfrid Laurier University, continued on page 61...
A Delicate Balance

Winona Zelenka

C O L I N  E A T O C K

o some people, Winona Zelenka is the cellist who sits at
the head of her section in the Toronto Symphony Orchestra.
Perhaps to others, she’s the cellist whose performances of
Bach’s cello suites have become annual events at Toronto’s
Music Garden. These activities are all part of a delicate bal-
cancing act, combining her orchestral playing with her love
of chamber and solo repertoire. And as far as she’s concerned, that’s
as it should be.

“I think it’s essential for an orchestral string player to do other
things: solo or chamber music,” observes the 43-year-old musician
over lunch. “In an orchestra you don’t always hear yourself well
enough, and things get out of place. If orchestral playing was all that I did,
I don’t think my playing would be in great shape.” She pauses, and then
adds, “It’s different for the winds and brass – maybe they’re just louder!”

Yet like all balancing acts, Zelen-
ka’s musical life is never quite in per-
fected equilibrium: due to a mix of exter-
nal forces and her own shifting inter-
ests, she’ll lean a little bit, sometimes
in one direction, sometimes in another.
Currently, she’s realigning her musical
balance once again, thanks to some
significant developments in her career.

The development that she’s most ex-
cited about is her first recording: a two-
disc set of the six Bach Cello Suites,
released by Marquis Classics. (She’ll be
performing a CD launch at the Glenn
Gould Studio on June 6.) As she ex-
plains it, the recordings – three years
in the making – are the product of her
deep love of the music, and a fortunate
alignment of favourable circumstances.

“I started playing them,” she re-
calls, “when I was a student at
Indiana University. I’d do one on al-
most every recital I played. And I’ve
done almost all of them at the Music Garden – all but No. 5.”

As well, she points out that she currently has the use of a top-
notch instrument – a 1707 Joseph Guarnerius, which used to belong
to her former teacher, Janos Starker – currently on loan to her from
the TSO. (The TSO was in turn lent the instrument by its owner, a
Toronto-based ophthalmologist.) Add to that, her husband, Ron
Searles, an audio engineer at the CBC, was only too happy to pains-
takingly record the suites.

That all adds up to “motive and opportunity,” (as a police de-
tective might put it) to record the suites. But didn’t she feel uneasy
about recording repertoire that had been so often – and often so very
well – recorded before?

“I don’t tend to compare myself to other people,” she replies.
“Not every cellist gets into the suites, but when you do, it’s all or
nothing. They’re the Mount Everest of the cello – and there are as
many ways to play them as there are players.”

Zelenka goes on to explain her own approach to the suites as a
combination of baroque and romantic sensibilities.

“I would say, in terms of phrasing and dynamics, it’s a romantic
approach. I try to incorporate a declamatory approach, and I do
some ornamentation that a ‘regular’ cellist wouldn’t do. I’ve listened
to a lot of baroque playing. I’m trying to incorporate some of that
into my playing, but I think my general feel is quite romantic. I tend
to get quite emotional – but without the vibrato.”

Zelenka’s assault on Everest can be traced all the way back to
Espanola, Ontario, where she was born. Soon, her family moved
to nearby Sudbury, and when she was nine the Zelenkas decamped for
Toronto, where the musically promising Winona studied at the Royal
Conservatory. And at the tender age of 17 she went off to Bloomington
for a master’s degree at Indiana University.

Further studies took her to England, where she also gained her
first professional experience. For several years she seemed to live on
both sides of the Atlantic – playing in the Royal Liverpool Philharmon-
ic and Manchester’s Hallé Orchestra, while frequently returning to Canada.

“There were visa issues in Britain,” she explains. If not for some inflexible
immigration officials in the UK, this country might have lost her for good.
In 1997 she returned permanently to Toronto, where she played in the Na-
tional Ballet Orchestra, and joined the TSO four years later.

“I’ve been in the TSO since 2001,” says Zelenka, “and I’ve been acting
principal since 2004. I’ve never been in any other orchestra for that long.”
She adds that one of the things she
likes about belonging to the TSO is
the orchestra’s schedule, which leaves
her summers open to play with the
Santa Fe Opera, in New Mexico.

However, this fall Zelenka will va-
ciate the first chair of the cello section
for a new member of the TSO, cellist
Joseph Johnson, who comes to the or-
chestra from Milwaukee. Zelenka will
move back a couple of desks, and her
role in the orchestra will change signifi-
cantly.

Her six years in the principal’s chair have given her many fond
memories. “It’s been a really great experience,” she says, “and every
year, there are some concerts that stand out. One highlight for me
was playing Don Quixote in 2006, under Thomas Dausgaard. I pre-
pared the cello solos for a year. It’s an amazing piece – every single
bar illustrates something in the story. It was very scary, but also very
wonderful.”

The upside of Zelenka’s new position in the TSO is that she’ll
have more time to pursue other musical interests. “I have lots
of ideas,” she exclaims, “I just need funding!” Among her plans are
more recordings – she’s particularly keen to do a disc for cello and
percussion – and getting more involved in chamber music.

“I’m in a string trio, the Trio Azkyl, with violinist Marie Bérard
and violist Teng Li. We’ve already played at the Richard Bradshaw
Amphitheatre, and in a few other places, but we haven’t really pro-
moted ourselves much yet. We’ll be on Jan Narveson’s chamber ser-
ies in Kitchener next season.”

But before next season rolls around, she has plenty of playing to
do this summer. Stratford Summer Music has engaged her to play all

Cellist Winona Zelenka in Stratford, Ontario.

PHOTO: BRIEN MILLER
six of the Bach suites at Rundle's Restaurant on Saturday mornings, from July 24 to August 21, with an additional performance on Sunday, August 22. “I’m doing one suite per weekend,” Zelenka explains, “at 11 o’clock in the morning. People listen and have brunch, and then go off to the theatre. It’s a really great idea.”

As well, she’ll be appearing with the Art of Time Ensemble, playing in Korngold’s Suite for Piano, Two Violins and Cello. The programme will be presented by Toronto Summer Music on July 28, and repeated the following day at the Ottawa International Chamber Music Festival. And at the close of the summer, on September 2, she’ll return to Toronto’s Music Garden to play Bach’s Suite No. 5 – the only one of the six she hasn’t performed there yet. “In five years I haven’t been rained out yet,” she points out, optimistically taking this as a good omen.

Tamara Bernstein, artistic director of Summer Music in the Garden, describes Zelenka as a “perfect choice” for the garden’s Bach at Dusk concerts. “Winona’s gorgeous performances of the Bach suites have been a magical part of the past five seasons,” says Bernstein. “Her performances have become part of the collective memory of Music Garden ‘regulars.’”

As Zelenka’s career takes new directions, she is re-examining her priorities, trying to get the balance right. For someone whose musical interests are so varied, it’s a tricky business.

“If I won the lottery, I’d buy a great cello, and do as many recordings as I wanted. I probably wouldn’t have a job, and just do solo and chamber music. But I love orchestra concerts, and I love playing in opera too – and I’d like to do concertos. Basically, I love everything.”

Colin Eatock is a composer, writer and the managing editor of The WholeNote.

Eurhythmics, Solfège & Improvisation: A 5-day immersion in the practice & pedagogy of Emile Jaques-Dalcroze’s revolutionary approach to music education.

Traditional teaching methods try to translate notes into sound before the activities they represent have been fully experienced, but music’s essential “feel” cannot be captured from the page. Instead, Dalcroze returns you to music’s real sources: movement, the imagination & emotion. Experiencing all aspects of music physically is the foundation for learning that is revelatory, profound & lasting.

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There are two important opera stories this month: one surrounded by a plethora of media attention, and one that should be better known. The first is the North American premiere of *Prima Donna* by Rufus Wainwright, at Toronto's Luminato Festival. The second is Handel's *Giulio Cesare*, marking the first time Orchestra London will stage its own opera production.

It is safe to say that no opera by a Canadian composer has ever received as much international media coverage as *Prima Donna*, the centerpiece of this year’s Luminato Festival. The principal reason is that its composer, Rufus Wainwright, is at age 36 already famous as a singer/songwriter. The son of folk-singers Kate McGarrigle and Loudon Wainwright III and brother of singer Martha Wainwright, he was born into a musical family and began touring with them at age 13. In 1998 his self-titled first album won him the accolade “Best New Artist of the Year” from *Rolling Stone*.

In 2006, Peter Gelb, the new general manager of the Metropolitan Opera, commissioned new operas from nine composers in an effort to revitalize the Met and to draw in younger audiences. Of these nine, who included Jake Heggie (*Dead Man Walking*), Adam Guettel (*The Light in the Piazza*) and Wynton Marsalis, Wainwright had made the most progress by mid 2007. But there was a problem: Wainwright’s libretto, written by Ber Nadette Colomine and himself, was in French. Gelb claimed that presenting a new opera not in English was “an immediate impediment.” Wainwright, however, insisted that French was part of the texture of the work.

Once the two parted company, many festivals vied to produce it. It premiered at the Manchester International Festival on July 10, 2009, with a subsequent performances in London in April 2010. Wainwright insisted that Luminato should present the North American premiere.

The opera is set in Paris on July 14, 1970, and follows a day in the life of aging diva Régine Saint Laurent. She is planning her comeback but happens to fall in love with the journalist interviewing her. Wainwright, who has long been a fan of opera and whose songs are sometimes classified as “operatic pop,” has written an homage to traditional opera. Thus, audiences need not worry that this new work will also be avant garde. In Luminato’s new production, directed by Tim Albery, Janis Kelly reprises the title role with a cast that includes local favourites Gregory Dahl as the butler and Colin Ainsworth as the journalist. Robert Houssart conducts the 57-member orchestra. The opera will be performed at the Elgin Theatre on June 14, 16, 18 and 19. For more information see [www.luminato.com](http://www.luminato.com).

At the start of the month, Orchestra London takes a bold new step by becoming a producer of opera. For the past five years the orchestra under maestro Timothy Vernon has presented one opera each June at the Grand Theatre. All of these have been transfers of productions from Pacific Opera Victoria where Vernon is the artistic director. In June, however, the orchestra will present its own production of Handel’s *Giulio Cesare*. The opera will be performed at the Elgin Theatre on June 14, 16, 18 and 19. For more information see [www.luminato.com](http://www.luminato.com).

The opera is a joint production with the University of Western Ontario. For more information on the new production, please visit the website at [www.luminato.com](http://www.luminato.com).
WE AT THE WHOLENOTE are big fans of summer music festivals – and are proud to welcome you to our 6th Annual Green Pages Summer Music Guide.

There are forty six festivals participating in this year’s Green Pages. They are listed here in alphabetical order, with short descriptions, phone numbers and web addresses so you can begin to plan your musical summer.

The WholeNote Green Pages stays online from now till the last festival listed here is over! And profiles will keep coming in to us. So stay tuned as the summer progresses.

In addition to these festival profiles, this issue also contains daily listings for festivals active between June 1 and July 7. These can be found in our daily listings, starting on page 28, and in our special festival listing section (Section C), starting on page 38. Also, remember to check back at the end of June for our July/August double issue, for details on the rest of the summer’s daily fare.

thewholenote.com/green

ALL-CANADIAN JAZZ FESTIVAL SEP 24 - 26 MEMORIAL PARK, PORT HOPE, ON
The All-Canadian Jazz Festival Port Hope presents a weekend of the country’s finest jazz, in a friendly small-town setting just one hour east of Toronto. Friday night’s free-admission opener features the Carlos del Junco Quartet. The Laila Biali Trio, with Guido Basso and Phil Dwyer, play the Saturday Night headline concert. Daytime concerts include Shuffle Demons, Terry Clarke Trio, Alex Pangman and her Alleycats, Mark Atkinson Trio, Amanda Martinez, Ross Wooldridge Tribute to the Benny Goodman Sextet, the TD Canada Trust Young Jazz Showcase, Dave Young Quartet, and the Brian Barlow Big Band with Heather Bambrick. In Memorial Park, downtown Port Hope; park is licensed and there are food vendors on site.
905-885-1938
www.allcanadianjazz.ca

ASHKENAZ FESTIVAL AUG 31 - SEP 6 HARBOURFRONT CENTRE & OTHER VENUES, TORONTO
One of the largest and most prestigious events of its kind anywhere in the world, the 15th Ashkenaz Festival will once again feature the best of the global Yiddish/Jewish culture scene, from traditional and boundary-breaking Klezmer, Yiddish and Sephardic music, to diverse offerings in theatre, film, visual arts, literature, family programming, participatory dance workshops, and the Ashkenaz Parade. Headliners include: 14-piece Jewish/Roma supergroup The Other Europeans; JDub Records artists Balkan Beat Box and The Sway Machinery; Italian chamber-klez quartet Klezmerata Fiorentina; Jewish power-pop from New York’s Yiddish Princess; Sephardic and Mizrahi music with Moroccan-Jewish guitarist/vocalist Gerhard Ederly, Israeli oud and violin virtuoso Yair Dalal, Balkan Ladino legend Flory Jagoda, and Persian-Jewish chanteuse Galeet Dardashti and her band Divahn. And much, much more!
416-979-9901
www.ashkenazfestival.com
The Blue Bridge Festival is a river of music, poetry and song flows through York Region beginning on open stages making this festival one of a kind. Linked by the love of the world: Peter Tiefenbach narrates Façade with an array of outstanding musicians; the American Haussmann String Quartet; Austrian Flautist Marc Law, violin and piano, July 29; and Douglas Nadler and Keiko Yoden, flute and piano, August 3. 416-599-5461 www.brottmusic.com BURLINGTON’S SOUND OF MUSIC FESTIVAL JUN 17 - 20 DOWNTOWN BURLINGTON & WATERFRONT, ON Burlington's Sound of Music Festival is a FREE four-day summer musical extravaganza that appeals to every generation. Several stages along Burlington's beautiful waterfront and downtown present a variety of entertainment for all music lovers. The Festival features several music genres including jazz, folk, pop, big band, country, blues, Latin, and children's music, plus the Downtown Streetfest with street-side performers and outdoor patios! From new and emerging artists to Canadian icons and fan favourites, the Festival offers a musical line-up second to none. Voted one of the Top 100 Festivals in Ontario by Festivals and Events Ontario for the 8th consecutive year, Burlington's Sound of Music Festival puts on one of the summer's best shows! Join the excitement June 17 - 20. 905-333-6364 www.soundofmusic.ca DANCAP PRODUCTIONS INC. INAUGURAL SUMMER BROADWAY SERIES FOUR SEASONS CENTRE FOR THE PERFORMING ARTS, TORONTO This summer, catch two of Broadway's most stunning productions of all time at the renowned Four Seasons Centre for the Performing Arts. From July 9 - August 1, 2010, catch a new production of Boubil and Schonberg's MISS SAIGON starring Ma-Anne Dionisio as Kim. From August 12 - September 5, 2010, don't miss the Tony Award® winning Lincoln Center Theater Production of Rodgers & Hammerstein's SOUTH PACIFIC. For more info and to purchase tickets: 416-644-3665 www.DancapTickets.com DOWNTOWN OAKVILLE JAZZ FESTIVAL AUG 6 - 8 LAKESHORE ROAD EAST FROM NAVY STREET TO ALLAN STREET, OAKVILLE, ON Largely considered one of the premier jazz events in the Greater Toronto Area, the Downtown Oakville Jazz Festival enters into its 18th year this August 6th - 8th, 2010. The Downtown Oakville Jazz Festival is all about the ambience. Outdoor patios, great shopping, fine food and entertainment all lend to the atmosphere. From grassroots beginnings, thousands of people now flock to Oakville to enjoy live outdoor jazz performances from the finest talent. Enjoy cool jazz in the hot sun at the Downtown Oakville Jazz Festivals. Small Town Charm...Big Time Jazz! 905-844-4520 www.oakvillejazz.com ELORA FESTIVAL JUL 9 - AUG 1 GAMBREL BARN & VARIOUS CHURCHES, ELORA, ON The Elora Festival opens the 2010 season on July 9th with Beethoven's celebratory Symphony #7 sents classical and world music in our summer of program starting on July 10 with the Schulte, Durb and Turini Trio and concludes on August 7 with the Desiree Trio (Erika Goodman, Coenraad Bloemendal and Desiree Tilly). Other performers are: Cecilia Kang and Eldon Ng, clarinet and piano, July 15; Kalipha Kalimba - African music, July 17; Tak Kwan & Melody Law, violin and piano, July 29; and Douglas Nadler and Keiko Yoden, flute and piano, August 5. 519-599-5461 www.collingwoodmusicfestival.com COLOURS OF MUSIC SEP 24 - OCT 3 BARRIE, ON Colours of Music - 28 performances held noon, 2:30 pm and 7:30 pm most days, held in churches and off-stage. Subscription packages available. 905-525-SONG(7664) or 888-475-9377 www.coloursofmusic.ca DOWN TOWN OAKVILLE JAZZ FESTIVAL AUG 6 - 8 LAKESHORE ROAD EAST FROM NAVY STREET TO ALLAN STREET, OAKVILLE, ON Largely considered one of the premier jazz events in the Greater Toronto Area, the Downtown Oakville Jazz Festival enters into its 18th year this August 6th - 8th, 2010. The Downtown Oakville Jazz Festival is all about the ambience. Outdoor patios, great shopping, fine food and entertainment all lend to the atmosphere. From grassroots beginnings, thousands of people now flock to Oakville to enjoy live outdoor jazz performances from the finest talent. Enjoy cool jazz in the hot sun at the Downtown Oakville Jazz Festival. Small Town Charm...Big Time Jazz! 905-844-4520 www.oakvillejazz.com ELORA FESTIVAL JUL 9 - AUG 1 GAMBREL BARN & VARIOUS CHURCHES, ELORA, ON The Elora Festival opens the 2010 season on July 9th with Beethoven’s celebratory Symphony #7
Blast from the Past!

GRAND RIVER BAROQUE FESTIVAL

GUY FEW AND
NADINA MACKIE JACKSON,
ARTISTIC DIRECTORS

Three days of baroque music, dancing, feasting and fun in the beautiful countryside setting of Ayr, Ontario – 20 minutes south of Kitchener.

Friday, June 18 at 7:30 pm $85 | $35
FIREWORKS MASQUERADE GALA
Concert & Party. GRBF Soloists with Nadina Mackie Jackson, Guy Few, & Norman Engel

Saturday, June 19 at 1 pm $30 | $10
FOUR SEASONS Vivaldi & Piazzolla
GRBF Soloists with Aisslim Nosky

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FERMATE IL PASSO Viva Bianca Luna Biffi, voice & violetta bastard

Saturday, June 19 at 8 pm $30 | $10
BIG BAND BAROQUE GRBF Big Band with Jean Stillwell, Guy Few, and Terry McKenna

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FEAST AND FENCING GRBF Soloists with Nadina Mackie Jackson, Guy Few, Mathieu Lussier, Christina Zacharias, Julie Baumgartel, and fencing demonstrations.

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PHOTOGRAPHY BY LARRY KRYSKI
and his great Mass in C. We are very pleased to welcome Richard Margison as the headliner of our Opera Gala. Other performances include: Scottish-Canadian tenor John McDermott; I Furti's Baroque Ensemble; pianist Andrea Laplante; and banjo virtuoso Jayme Stone. The Elora Festival Singers perform Britten's St. Nicholas, Vivaldi's Gloria and Handel's Dixit Dominus, The Tudors, a concert featuring none other than the irreplaceable John Fraser.

In a season of firsts for the Festival, we present Hymn Tasting, a concert called Richard Margison as the headliner of our Opera Gala. Other performances include: Scottish-Canadian tenor John McDermott; I Furti's Baroque Ensemble; pianist Andrea Laplante; and banjo virtuoso Jayme Stone. The Elora Festival Singers perform Britten's St. Nicholas, Vivaldi's Gloria and Handel's Dixit Dominus, The Tudors, a concert featuring none other than the irreplaceable John Fraser.

Grand River Baroque Festival
JUN 18 – 20
AYR, ON
Artistic directors, Guy Few and Nadina Mackie Jackson present the Grand River Festival 2010 A Blast from the Past at the Buehlow Barn in Ayr, Ontario, June 18 - 20, 2010. Baroque and modern music, the masquerade gala, baroque dance, renowned soloists and French fencers. Featured programs include: Aisslinn Nosky (Piazzolla & Vivaldi Seasons), Italian gambist and singer Viva Bianca.Luna Biffi, Jean Stilwell and Guy Few with the GRBF soloists in Big Band Baroque; new concerti by Glenn Buhr and Mathieu Lussier beside favourites of Vivaldi, Rebel, Handel, and St-George. See you there. 519-404-5757 or 519-498-7332 (tickets) www.grbf.ca

THE GUELPH JAZZ FESTIVAL & COLLOQUIUM
SEP 8 – 12
GUELPH, ON
Join us at the Guelph Jazz Festival for five days of innovative world-class music in one of Ontario's loveliest cities. Our intimate festival celebrates its 17th anniversary this year by presenting international artists in concert, as well as workshops, panel discussions, lectures, jazz on the streets, installations, and a tribute to the ECM jazz recording label. New this year: Nuit Blanche comes to Guelph. From sunset to sunrise, an integrated series of special performances and multi-media events with jazz and improvisation at their core, we'll transform festival venues into active sites of all-night community spectacle. For detailed program information visit our website or sign up online for program updates. 519-703-4952 or 800-334-4519 (tourist & accommodation information) www.guelphjazzfestival.com

World Routes Summer Festivals 2010
WEKNEDS, JUL 1 – SEP 6
HARBOURFRONT CENTRE, TORONTO
A series of FREE weekend festivals, World Routes explores ideas in contemporary culture, bringing together rich, artistic traditions from around the globe. This year, weekend festivals include: Canada Day; The Hot Spot; Beaches and Culture; Expressions of Brazil; Love Saskatchewan; Island Soul; What is Classical?; Hot and Spicy Food Festival; Fortune Cooking Food Festival; TELUS TAIWAN-fest; and Ashkenaz.

This year’s music lineup includes The Sadies, Sarah Slean, Cheryl L’Hirondelle, L’Orchestre Septentrional, TMiD, Malia Magalhaes, Little Miss Higgins, Queen Tifrika, Orchestra Piazza Vittorio, Delhi 2 Dublin, Koi Chou Ching, Balkan Beat Box, and The Other Europeans. 416-973-4000

HIGHLANDS OPERA STUDIO
AUG 13 – SEPT 1
HALIBURTON, ON
Offering young opera professionals an opportunity to hone their skills under the tutelage of some of the top Canadian performance professionals in the beautiful Highlands of Haliburton. Artistic Directors Richard Margison and Valerie Kuinka, co-ordinate an intensive program featuring outstanding training and numerous performance opportunities to be enjoyed by anyone who loves opera. Master Classes, Excerpts Concerts, Chamber Operas, a Faculty Concert called Richard Margison and Friends and the grand finale to the season, La Boheme, August 29 - September 1. For tickets, contact the box office. 705-457-9933

5TH ANNIVERSARY CELEBRATION
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JULY 20, 5:30 – 10 PM
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www.highlandssummerfestival.on.ca
or www.highlandsoperastudio.com

HIGHLANDS SUMMER FESTIVAL
JUL 5 – SEP 1
HALIBURTON, ON

Six weeks of live theatre and concerts in the heart of Ontario’s cottage country. Enjoy: the fun-filled musical comedy and Broadway hit The Goodbye Girl; the adult, laugh-out-loud story of Sylvia a dog who tells all; the antics of the off-the-rails comedy The Musical Comedy Murders of 1940; and the soothing sounds of Summer Wind, a woodwind concert featuring music from classical to contemporary. The fun starts July 5. Tickets are $25.

705-457-9933
www.highlandssummerfestival.on.ca

HOME COUNTY FOLK FESTIVAL
JUL 16 -18
VICTORIA PARK, LONDON, ON

This FREE admission park festival is renowned to showcase professional Canadian musicians and artisans. This year’s performers: Bruce Cockburn; Ron Hynes; Lynn Miles; Old Man Luedecke; Don Ross; Meaghan Smith; David Myles; Great Lake Swimmers; and many more on 6 stages in the park. In its 37th year, a diverse mix of musical genres suits music lovers of all ages. Come enjoy over 150 superb Canadian artisans and food vendors. Experience a Canadian Pow-Wow, Pioneer, Aboriginal and folk music/dance workshops, and children’s performances by CBC’s Mamma Yamma. As Festival and Events Ontario’s Top 100 and CBC’s Top 20 Best Music Fest in Canada, it’s a Canadian festival not to be missed.

705-789-4973
www.homecounty.ca

KINCARDINE SUMMER MUSIC FESTIVAL
AUG 1 - 14
KINCARDINE, ON

This amazing Festival combines a world-class concert series featuring Jazz, Blues, Classical and Chamber Music with 20 music education programs over two weeks to produce a unique musical opportunity. Now in its 19th season, KSMF has developed a reputation for presenting exciting, professional concerts showcasing great talent from across Canada and internationally, in a relaxed and intimate setting. New this year – 4 O’Clock in the Park, a free daily afternoon concert series in Victoria Park. The beautiful Lake Huron location, a welcoming community and the finest quality musical opportunities make this event unbeatable.

519-396-9716
www.ksmf.ca

HUNTSVILLE FESTIVAL, MARK MASRI

www.highlandssummerfestival.on.ca
or www.highlandsoperastudio.com

HUNTSVILLE FESTIVAL OF THE ARTS
JUN 30 - AUG 22
HUNTSVILLE, ON

The Huntsville Festival of the Arts is a year round celebration of the performing arts with an emphasis in the summer months of July and August. 2010 celebrates our 18th season and will once again feature an eclectic lineup including: iconic Canadian rock group Blue Rodeo; rising vocal star Mark Masri; Amy Sky; Canada’s fiddle family Leahy; singer/songwriter Sarah Harmer; classical heavyweights The Vienna Piano Trio; English a capella group Cantabile; and the Famous People Players Black Light Theatre, among many others. For the eighteenth straight season Maestro Kerry Stratton will conduct an orchestra at the Festival, this year leading them in a tribute to the music of Vera Lynn.

705-457-9933
www.highlandssummerfestival.on.ca

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519-396-9716
www.ksmf.ca

Tickets on sale June 14
Call Roxy Box Office
519.371.2833
www.swmf.ca
MARKHAM JAZZ FESTIVAL, SHAKURA S’AIDA

LAMÈQUE INTERNATIONAL BAROQUE MUSIC FESTIVAL
JUL 29 - AUG 1
LAMÈQUE, NB

From July 29 to August 1, 2010, prestigious artists from the international scene, as well as the local, will gather to present a rich program of concerts and activities. The festival will also feature performance workshops and seminars, with a particular focus on early music and its role in the development of music from the 18th century. For more information, visit www.festivalbaroque.com.

MARKHAM JAZZ FESTIVAL
AUG 20 - 22
MARKHAM, ON

The Markham Jazz Festival offers a diverse mix of jazz entertainment for music lovers of all ages. This year’s festival takes place in the historic village of Unionville. The opening Gala takes place Friday, August 20 at the beautiful Markham Theatre, and starts off the weekend long festival of fantastic free outdoor stage acts Saturday and Sunday. In addition to more than 20 stage acts, there are “Hot Spots” (bars and restaurants) featuring jazz all around town. 905-471-JAZZ (5299) www.markhamjazzfestival.com

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A River of Music, Poetry & Song in York Region
Lake Simcoe • Newmarket • Unionville
Friday, Saturday & Sunday 4, 5, 6 June 2010

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Laplante Trio Désirée The Glory of the Cello
Classic Primadonna Guy Few Leslie Fagan
Mosaic James Campbell Anagnoson &
Kinton Elmer Iseler Singers Big Band
Weekend Dave Young Big Band Toronto
All-Star Big Band Gene DiNovi Scandinavian Suite
Bach Mass in B minor Sound the Trumpet
Penderecki String Quartet Judy Loman
Festival Chamber Orchestra Macha
Beloussov James Sommerville The Schumann
Letters Swiss Piano Trio Festival Winds
Frederieke Saeijs Jeffrey Stokes Moshe Hammer
Harp Festival Beethoven Symphony
Graham Campbell Painted Sound Andrew Burashko
Essence of Austria Shores of Newfoundland
Yegor Dyachkov Colin Ainsworth Family Fare
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Peter McGillivray David Bourque Nora Bumanis
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Canada’s premier summer classical music event at the Charles W. Stockey Centre for the Performing Arts in Parry Sound — on beautiful Georgian Bay.

July 16 – August 8, 2010

Music at Sharon

2010
Larry Beckwith and Rick Phillips, Co-artistic directors

June 6
Wallis Giunta, mezzo-soprano
Steven Philcox, piano
Celebrating Robert Schumann

June 13
Ensemble Polaris
Music of the North

June 20
Tokai String Quartet
Anton Kuerti, piano
Haydn, Brahms and Schumann

June 27
Alexander Serdenko, piano
Celebrating Frederic Chopin

July 4
Les Voix Baroques
Motets by Charpentier and Carrissimi

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Sundays at 3:00 pm
General Admission

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$165 for all five concerts

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Highways and Byways

**ALLAN PULKER**

As always in June summer festivals of various kinds are getting under way. Some are big productions that are hard to miss, while others are smaller, out-of-the-way events.

**Brott Music Festival**
The 23rd annual Brott Music Festival, which goes on through much of the summer, opens this year in Burlington, with three performances on three consecutive Wednesdays by the National Academy Orchestra, which principal conductor Boris Brott founded as a training orchestra for young professional musicians and conductors. This year the orchestra has two apprentice conductors: Geneviève Leclair, winner of the 2010 MacMillan Prize for conducting, is a doctoral conducting student at Boston University; Samuel Tam, a graduate of McGill University, has spent the last two years as apprentice and assistant conductor at the Canadian Opera Company, and will continue his training at the University of Toronto.

Each of the three Burlington concerts will feature a young instrumental soloist: cellist Denise Djokic on June 16, clarinettist Giampiero Sobrino on June 23, and violinist Jonathan Crow on June 30.

**The Canadian Aldeburgh**
On June 5, the fourth annual Bayfield Festival of Song opens with a recital by soprano Virginia Hatfield, mezzo Lauren Segal and pianist Bruce Ubukata. The festival will continue until June 13 with master classes and vocal and piano recitals. Bayfield is on Lake Huron halfway between Grand Bend and Goderich.

**Luminato**
The fourth annual Luminato Festival runs from June 11 to 20, with many events that will be of interest to *WholeNote* readers. All those events can be found, of course, on Luminato's website. Events include an opera by Rufus Wainwright, a late-night performance by the Toronto Symphony Orchestra of Beethoven's Ninth Symphony and a concert on June 12 by the Vienna Academy Orchestra.

**Music at Sharon**
Sharon Temple's annual month-long Sunday afternoon concert series, under the new artistic leadership of Larry Beckwith and Rick Phillips opens on June 6 with a recital by mezzo-soprano Wallis Giunta and pianist Stephen Philcox. This will be a great opportunity to hear this talented young singer, who, *Globe and Mail* reviewer Paula Citron predicts “is heading for stardom.” The series continues on June 13 with Ensemble Polaris, June 20 with the Tokai String Quartet and pianist Anton Kuerti, June 27 with pianist Alexander Seredenko, and on July 4 with Montreal's Les Voix Baroques.

**Blue Bridge Festival**
Like Music at Sharon, The Blue Bridge Festival also takes place in York Region, and its artistic director Brenda Muller is also a music teacher with the York Region Board of Education. It opens on June 4 with a very eclectic programme of everything “from opera to folk, from chamber music to jazz, to the poetry of the spoken word.” All this takes place in beautiful Roches Point on the southern shores of Lake Simcoe. The festival continues the next evening with a Gala Concert in Newmarket. The third and last day of the festival, Sun-

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“... a choir to take another look at...”
day, June 6, offers a variety of events including a parade, opera singers performing from a raft and workshops at the Varley Art Gallery. For those of you who would like to make it a weekend getaway, festival pass holders will receive discounted rates from two really great local resorts, the Briars and Whispering Pines Inn.

**Music Mondays and the Music Garden**

You don’t, of course, have to leave the metropolis to hear music be

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

**Off the Beaten Track**

Gallery 345, at 345 Sorauren Avenue in Toronto’s west end, between Lansdowne and Roncesvalles, has become a really busy venue over the past couple of years. I gave a concert there myself with pianist Elena Tchernaia, a couple of years ago – and can say from experience what a great place it is to perform in, with its lively acoustics and friendly ambience. In this magazine, there are six concerts listed there between June 4 and 30.

On June 6, the first of what I expect will be many concerts at Merriam Music in Oakville is taking place. Since Merriam Music is a high-end piano dealership, you can expect to hear high calibre music making on great instruments at these events. At this opening event the performers will be Adrean Farrugia, Robi Botos, and Stu Harrison, performing on three different pianos, covering a broad range of repertoire in a unique three-piano format. Take note, pianists: in his message to me, Stu Harrison wrote: “We’re also looking to expand the series in 2011 to include recording possibilities for artists who want an inexpensive method of recording live events on a Fazioli, or like pianos.”

I’ve often written about the Kitchener-Waterloo Chamber Music Society, which for those who live in K-W is right on the beaten path, of course. In this issue there are a staggering 16 events listed taking place in three locations, the Music Room, Maureen Forrester Hall and Keffner Memorial Chapel.

The Arts and Ideas Studio, located in what used to be a bank in an aging and definitely off the beaten track suburban location on O’Connor Drive, just northeast of St. Clair Avenue East, is used as a dance studio. With an intimate atmosphere, good acoustics and great light, however, this is a perfect venue for chamber music. The first of three concerts currently scheduled for the Studio will be on June 19, with the young jazz group Café Olé playing all original music by its leader, bassist Justin Shaskin; and the newly formed Ensemble Espressivo with clarinetist Nicolai Tarasov, Yours Truly on flute and a t.b.a. guitarist performing a delightful trio by the early 19th century guitarist-composer Francesco Molino, among other things.

**Elsewhere in the News**

At intermission during a performance of the opera Giuveden on May 14, I spoke to Aradia director Kevin Mallon, who told me he’d just been appointed artistic director of Thirteen Strings Chamber Orchestra in Ottawa. There’s a resonance here between orchestra and conductor. Mallon, after all, is best known as an early music specialist. It was Tafelmusik that brought him to Toronto in the first place, and he has made a name for himself and many recordings as the director of the Aradia Ensemble. Indeed, only a couple of years ago in a WholeNote review of Aradia’s Israel in Egypt CD, reviewer Robert Tomas dubbed him “Canada’s crown prince of period performance” – hastening to add that “frequently he is invited to guest-conduct standard repertoire and contemporary music.”

It will be interesting to see what new directions Mallon takes the ensemble in.

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

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**BRASS WEEK IN TORONTO**

**JUNE 13-20, 2010**

**World’s Biggest Brass Event**

Sunday June 13th 11:00 rehearsal 12:00 Concert, The Assembly Hall at Kipling Ave and Lakeshore Blvd. Howard Cable, The Canadian Brass, True North Brass, Hannaford Silver Band. Let’s break the record of 596! Music available at www.nvbctoronto2010.com

**Canadian Celebration Concert**

Wednesday June 16th, 7:30pm. Weston Silver Band, newly formed Viceroy Brass with Gillian Mackay, Alastair Kay, Trombonistas, and many other soloists! $30 Adults $20 Seniors and Students.

**Lina Allemano**

Thurs. June 17th, 2010 1:30pm Concert and 2:30 pm Clinic. $20 / $10 Come and hear Canada’s own brilliant Jazz Trumpeter with her ensemble.

**Making Music Rocks!**

Thurs. June 17th, 2010 7:00pm. $20 / $10. Includes Britain’s Bella Tromba, Australia’s CAZZBO – jazz tuba, Japan’s Ladies Brass Band; American chamber groups and soloists.

**True North Brass and 417FIVE**

Friday, June 18th 2:30 pm. $20/$10. Toronto’s True North joins forces with members of the National Arts Centre and Montreal symphonies for quintet standards and original music.

**Tribute Concert**

Friday, June 18th 7:30pm. $30 /$20. The Monarch Brass Ensemble – Michelle Rakers conducting (US Marine Band), Julie Landsman, Principal Horn of the Met; Susan Slaughtier, Principal Trumpet of St. Louis.

**Afternoon Showcase Concert**

Saturday, June 19th, 2:30pm. $20 / $10. “Nanook of the North” film with Shirley Hoffman, Anita McAlister’s trumpet ensemble, Amy Horvey solo trumpet.

**Saturday Night Live at Humber**

Saturday, June 19th 8pm. $30 /$20. Munich’s Abbie Conant One Woman Show; Symbiosis; Bella Tromba; Ferguson McWilliam, Erika Raum and Lydia Wong trio; Alleine Hackleman solo horn; Japan’s Ladies Brass Band.

All above concerts at Humber College Lakeshore Auditorium

**Grand Finale with Brass Belles**

Sunday June 20, 2010, 3:00 p.m. • Jane Mallett Theatre Dr. Gillian Mackay, Guest Conductor • Solo artists from the International Women’s Brass Conference • www.iwbctoronto2010.com

Our season finale is in fact the grand finale of the first International Women’s Brass Conference to be held in Canada. Our soloists include Bonnie Denton - Euphonium, Susan Rider - Cornet, Coen, Joan Watson - Horn, Gail Robertson - Euphonium and Carol Jantch - Tuba. This concert includes works by Joan Tower, Dorothy Gates and the premiere of Elizabeth Raum’s Jason and the Golden Fleece - a new version for brass band commissioned by the HSSB. Sponsored by the Humber College Music Department.

All proceeds from IWBC concerts support a music program for youth in Etobicoke South. Sponsored by Lakeshore Arts and co-hosted by Denny Christianson, Humber College Music Department.

Go to www.iwbctoronto2010.com for a complete list of events including Brass Olympics, throw a tuba and win. Register for entire week and SAVE! Includes masterclasses, clinics, jazz improv boot camp, brass ensembles.
Beat by Beat / In With the New

June Bouquet

JASON VAN EYK

Toronto is a city of constant musical discoveries. While the concert season is quickly coming to a close, the summer festival season starts to build, bringing with it a range of fresh new experiences. And for lovers of new music, June bursts open in a bouquet of new works and visiting artists.

First up is the Luminato Festival, which opens its 2010 music series to showcase new music that is resonant in both its celebratory nature and serious content.

In partnership with Soundstreams, and with the help of 684 public voters, Luminato has selected composer Robert Johnson’s Majestic Fanfare to serve as the festival’s official fanfare. This royal flourish will accompany the Rainbow King – the ruler of the world, created by Festival artists FriendsWithYou – throughout 2010. Keep an ear open for the Luminato brass quintet, appearing throughout the festival, in order to hear this fanfare live!

Soundstreams is certainly no stranger to this ceremonial and celebratory form, enshrined in musical cultures throughout the world. In 2006, they presented new works by composers and quartets from Canada, Norway, Iceland, Finland, Denmark, and Sweden in the soaring Barbara Frum Atrium at the CBC Broadcasting Centre. Sixty-plus trumpet players positioned throughout the balconies premiered these short works to usher in the 2006 soundaXis Festival.

In 2009, Soundstreams commissioned James Rolfe for a new fanfare to celebrate the Toronto Arts Foundation Awards, which was also offered as a gift to Mayor David Miller. You can get an advance listen to their latest fanfare project at the Soundstreams’ Salon 21 event on June 7, starting at 7:30pm at the Gardiner Museum. The salon is free, but be sure to reserve your seat in advance. These events fill up fast. You can do so at salonfanfare.eventbrite.com.

On June 11 and 12, we will finally get to experience the world premiere of Dark Star Requiem – the concert-length project from much-in-demand composer Andrew Staniland (winner of the 2009 CBC National Composition Prize) and internationally recognized poet Jill Battson. Staniland and Battson met as participants in Tapestry New Opera Works’ highly successful Composer-Librettist Laboratory. Their early experiments in creating opera scenes sparked an exciting new partnership that led to numerous projects, including LinguaElastic (2006) – an exploration of the contemporary collisions of humanity and electronic media through live vocal performance (by Battson) and interactive electronics (by Staniland) – for the Canadian Music Centre’s New Music in New Places series.

Tapestry invited the duo back in 2006 to write Ashlike on the Crook of the Wind, a poetic and elegiac mini-opera that reveals our attitude towards sex and love in the shadow of AIDS. Even in those early days, Staniland and Battson had expressed the desire to collaborate on a much larger work – a secular oratorio that tackles the major issues of our times. The current commission from Tapestry and Luminato has given them the space to bring that desire to fruition.

Tapestry’s decision to re-mount Ashlike this spring for their very first Opera to Go Revival was a prescient move in light of Dark Star Requiem’s world premiere. This full-scale dramatic work traces the 25-year history of AIDS from its origins to the present day. The evocative, poetic content weaves in topics from ecology to myth, politics to family. While the libretto includes fragments from the traditional Latin requiem mass, the overall perspective remains humanistic rather than religious. By focusing on the intimate and personal face of AIDS, Staniland and Battson hope that Dark Star Requiem will resonate with a broad audience. Based on past experiences with this duo’s work, and the remarkable creative team behind this production (The Gryphon Trio and the Elmer Iseler Singers join a quartet of talented vocal soloists conducted by Wayne Strongman), the work should resound strongly. For more information visit www.tapestrynewopera.com. To reserve tickets visit www.luminato.com.

In between the Luminato events, Gallery 345’s concert calendar is really heating up. Here, the new music comes from Edmonton-based pianist Roger Admiral, who delivers a solo recital on June 11. Admiral is a true contemporary music aficionado. He studied piano with Helmut Brauss, Peter Smith and Virginia Blaha, and graduated with a doctorate from the University of Alberta, where he now coaches contemporary chamber music. From 1990 to 1993 he was a member of the unique two-piano/two-percussion Hammerreeder Consort. As of 1997 he’s been part of Duo Kovalis with Montreal percussionist Philip Hornsey. For this Toronto performance, Admiral focuses primarily on music of the “Victoria School” of Canadian composition, including works by Alfred Fish, Jason McGuckin, Peter Smith and Virginia Blaha. He also commissioned works by internationally recognized soundscape composer/multimedia artist William Basinski with Toronto’s Triassic Park.

For more details, visit www.gallery345.com.

Nestled amongst all of the above is the return of the Music Gallery’s Summer Courtyard Series, taking contemporary music out of the concert hall and into the intimate setting of St. George the Martyr’s open-air spaces. Presented in partnership with Wavelength and curated in affiliation with Montreal’s Suoni per il Popolo Festival, these four concerts feature international stars from the worlds of avant-pop and new composed music who have been selected especially to suit this unique setting.

New music lovers will want to take note of the series’ opening concert, which includes New York cellist Julia Kent. After years of playing cello with a myriad of artists and ensembles, from Antony and the Johnsons to the chamber-rock trio Rasputina, Kent retired to her Lower East Side apartment to make music inspired by touring and the disjunctions of travel. Incorporating multi-tracked cello, omnichord, and field recordings from airports around the world, her melancholy compositions ache with “romanticism and rich melodicism.” Much like our own Owen Pallet of Final Fantasy fame, Kent has perfected the art of using live looping and effects to create rich layers of melody and rhythm in her solo cello concerts throughout Europe and the UK. We’ll get to experience the full effect live on June 9.

Another treat will be the double bill featuring classically trained soundscape composer/multimedia artist William Basinski with Toronto-based audio contortionist and collaborative creator Neil Wiernik. Wiernik, who also works under the pseudonym “naw” is creatively concerned with various types of storytelling, using abstract environments and spaces as his tools. We’ll get to hear both composers’ tales on June 12. For more information and to buy tickets, visit www.musicgallery.org.

JASON VAN EYK is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: newmusic@thewholenote.com.
Beat by Beat / World View

Festivals and More

KAREN AGES

June is the month in which The WholeNote releases its “Green Pages” guide to summer music festivals – and there are at least two with events coming up that are obvious picks for world music lovers.

The 11th annual Muhtadi International Drumming Festival takes place June 5 and 6. The festival launch event is June 3 at the Wychwood Barns (7 – 10pm), and a parade on June 5 leaves Ramsden Park at 10am ending up at Queen’s Park, where performances continue to 8pm, as well as noon to 8 on June 6. The festival will showcase around 30 different groups or performers, representing drumming traditions from around the globe, with a focus this year on “Women in Rhythm.” For more details, visit www.muhtadidrumfest.com.

The other major host of world music events over the summer is of course Harbourfront Centre, which launches its World Routes series of mini festivals on July 1, running every weekend through September 6. For the 2010 series, Harbourfront explores a “global to local, and local to global” theme in its programming. Canada Day events include “Gypsy Melody,” Roma music from Slovakia at 1pm, and vocalist Cheryl L’Hirondelle presenting contemporary songs expressing the Cree world view at 6:30 (Redpath Stage). “Hot Spot” runs July 2 – 4; highlights include The Toronto International Flamenco Festival, featuring dancers, singers and musicians, and L’Orchestre Septentrional, an 18-piece big band from Haiti, on July 3. Visit www.harbourfrontcentre.com/worldroutes2010 for more details.

Harbourfront also launches its annual Summer Music in the Garden series of free Thursday and Sunday concerts at the Toronto Music Garden. On July 1, there’s a concert featuring traditional Mohawk songs sung by the Ahkwesasne Women Singers, and the world premiere of a new piece by Barbara Croall, performed by the composer and clarinetist Peter Stoll. For full schedule, visit www.harbourfrontcentre.com/torontomusicgarden.

Toronto’s Luminato Festival has a few free noteworthy events: June 12, “Rock the Casbah” and “An African Prom” runs from 1 – 11pm at Queen’s Park, and features performances by Montreal banjo maestro Karim Saada, the Maryem Tollar Ensemble, Algerian-born rocker Rachid Taha, Nigeria’s Tony Allen, Mali’s Bassekou Kouyate and American banjo virtuoso Béla Fleck. Kouyate, a master of the ngoni, the banjo’s African ancestor, was a contributor to Fleck’s film and recording project Throw Down Your Heart, which you can catch the same day at the Isabel Bader Theatre. Luminato also presents a World Music Celebration on June 20, the closing day of the festival, at Queen’s Park, noon – 6.

Another festival offering a taste of music outside the Western “classical” tradition is Music at Sharon, which presents Ensemble Po-

Haiti’s L’Orchestre Septentrional appears at Harbourfront on July 3.

laries on June 13. They’re known to play a host of unusual folk instruments, performing music from Scandinavia, the Baltics, Scotland and Canada.

And there’s still plenty happening on the usual concert circuit. The Canadian Opera Company continues its noon-hour concert series at the Richard Bradshaw Amphitheatre, with Nagata Shachu, Toronto’s Japanese Taiko ensemble that performs both traditional and newly composed works, June 3. The Toronto Children’s Chorus presents “Around the World in 80 Minutes” on June 5, featuring music from Africa, Asia, Australia, New Zealand, South America, and Europe, including a new klezmer work by Martin Van de Ven, clarinetist with guest performers beyond the Pale klezmer ensemble.

In association with Roy Thomson Hall, Small World presents Persian vocalist Mohammad Reza Shajarian, with the Shahnaz Ensemble, June 6. One of the most well known performers of Iranian classical music, Shajarian has had a career spanning over 40 years, both at home and internationally. He’ll be accompanied by an ensemble of 15 instrumentalists, directed by Iranian composer and tar player Magid Derakhshani. Small World also presents Italian singer/songwriter Carmen Consoli at the Mod Club on June 20. See www.smallworldmusic.com.

As well, the Toronto Chinese Music School presents a concert of classical and contemporary Chinese music, June 25 at the P.C. Ho Theatre in north Toronto. Instruments featured include the huqin, erhu, gaohu and pipa. And last but not least, Toronto’s Shevchenko Musical Ensemble presents a feast of Ukrainian and other folk, classical and contemporary music, featuring the Shevchenko Choir, the Toronto Mandolin Orchestra, vocal and instrumental soloists and the Desna Ukrainian Dance Company, June 27 at the Isabel Bader Theatre.

Enjoy the warm weather (and the music) – and see you in July!

Karen Ages can be reached at worldmusic@thewholenote.com

Mohammad Reza Shajarian appears at Roy Thomson Hall on June 6.

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**WOMEN OF BRASS**

**JACK MACQUARRIE**

Brass week is coming to Toronto. As mentioned in last month’s column the International Women’s Brass Conference will be held June 16-20 in Toronto at the Humber College Lakeshore Campus. All of the performances during the week are at the auditorium of that campus. While the conference itself is restricted to those four days, organizers have planned a smorgasbord of musical events from serious academic sessions to whimsical anyone-can-join romps in the park. Space considerations limit how much detail I can include here, so I’ll try to highlight events of general interest. For registrations, ticket prices for performances, directions to venues and other information visit the IWBC website, www.iwbctoronto2010.com.

The first of the public participation affairs has been billed as “The World’s Biggest Brass Event!” The plan is to make an attempt at the world’s largest brass assembly ever. This will take place on Sunday, June 13, on the grounds of the Assembly Hall at Kipling Avenue and Lakeshore Boulevard, adjacent to the Humber campus. Rehearsal will begin at 11am with the grand performance at 12 noon. This will be open to men, women and children of all ages and abilities, and music will be available ahead of time online at www.iwbctoronto2010.com.

Anyone with an instrument that’s made of brass and is capable of producing a musical scale will be eligible to participate. (Having said that, yes, most saxophones are made of brass, but you won’t be eligible to play along if that’s your chosen instrument.) Join the headliner groups, True North Brass, Canadian Brass and Hannaford Street Silver Band for this once-in-a-lifetime chance to perform in such a musical aggregation. Whether it be a French horn, Wagner tuba, mellophone, bass trumpet, contrabass trombone, helicon, saxhorn, flugelhorn or keyed bugle, get out your brass instrument and perform under the baton of distinguished Canadian conductor and composer, Howard Cable. (Personally, I haven’t decided yet whether to take my bass trumpet or my Soviet Army rotary valve baritone horn.) They need every able-bodied brass player in the Toronto area, as the record to beat is 596 players. Let’s all try to help set a new Brass Event record. Remember, you too could be on Youtube! A minimum donation of $2 is requested, and proceeds will go to the establishment of a music programme for underprivileged youth in the Lakeshore area, sponsored by Lakeshore Arts.

June 14 and 15 are reserved for the 2010 Susan Slaughter International Brass Competitions. Named for the founder of the IWBC, these competitions are for performers (both women and men) of all brass instruments. It’s my understanding that these are now fully booked, and that there are no further openings for competitors.

While there are a wide variety of clinics, workshops and other sessions for conference delegates, there is a plethora of concerts open to the public as long as tickets are available. Performing ensembles hail from near and far. Local groups include the Weston Silver Band, the True North Brass, and the Hannaford Street Silver Band. From further afield we’ll have the Monarch Brass and the Viceroy Brass from the USA, the Japanese Ladies Brass Band, Bella Tromba from the UK, and more. You’ll find details on all these concerts in Section A of The WholeNote’s listings.

Another fun-for-all happening will be the “Brass Olympics,” Saturday, June 19 from 5 to 7:45pm on the east side of the Humber College grounds. If you’re frustrated with your brass playing abilities, then perhaps you should test your athletic prowess with one of these. For the muscular macho types there is the Tuba Toss to see who can throw a tunda the greatest distance out into Lake Ontario. There will be a line attached to retrieve the instrument after each competitor’s toss. For those wanting a challenge requiring more finesse, there will be the Horn Bell Frisbee Throw, the Trumpet Pin Game or the Trombone Balance competition. There will be prizes and fanfares,
lots of fun, and a dinner at a nearby church.

The conference wraps up with a concert appropriately named “Brass Belles,” presented in conjunction with the Hannaford Street Silver Band at the St. Lawrence Centre. An array of brass band showpieces by international composers will be performed by an all-female cast of soloists and led by guest conductor Gillian MacKay. Soloists include Carol Jantsch, principal tubist of the Philadelphia Orchestra; Susan Rider, lead cornet soloist with the US Marine Band; Bonnie Denton, euphonium soloist with the US Coast Guard Band; Gail Robertson, euphonium soloist performing J. Scott Irvine’s Concertino; and Joan Watson, principal horn of the Canadian Opera Company Orchestra.

To provide a taste of the talent level expected at these events, I was sent a CD of tuba solos by Jantsch. She’s the young lady who startled the orchestral world by winning the prestigious tuba position in Philadelphia, thereby beating out some of the finest players in the world in a normally male-dominated position. After her first performance with the orchestra in New York’s Carnegie Hall, Carol had to rush back to write her final examinations at the University of Michigan.

In her CD, entitled Cascades, she displays a virtuosity rarely heard on a tuba. From the intricacies of a tango by Piazzolla, the allegro from a Khachaturian violin concerto and the ever popular Clarinet Polka she displays a technique normally only expected of much smaller instruments. She then shifts gears to a lyrical Adagio by Shostakovich where she showcases her tone and range. She will be one of the soloists at the Brass Belles concert.

On another front, we have news from Resa Kochberg. From time to time we have mentioned Resa’s Pieces Concert Band, established a number of years ago by Kochberg. The stated philosophy of that group from the beginning has been “to provide an opportunity for people to return to playing instruments that they had not touched for years.” Now Kochberg is launching a new venture: the Resa’s Pieces Strings. The RPS will be launched in September and will be under the directionship of Ric Giorgi, who will be welcomed into the Resa’s Pieces “family.” Look for more information in a later issue of this magazine, or contact them at: strings@resaspieces.org.

In the meantime CBC Radio is producing a documentary on Resa’s Pieces Concert Band. This is scheduled to be aired as part of “Sunday Edition,” which airs on CBC Radio One (99.1 FM) on June 6 – just before the band’s concert that evening.

Please write to us: bandstand@thewholenote.com

Definition Department
This month’s lesser known musical term is: “CORAL SYMPHONY”: a large multi-movement work from Beethoven’s Caribbean Period. We invite submissions from readers.

Coming Events Please see the listings section for full details.

• Wednesday, June 16, 7:00: The Etobicoke Community Concert Band present the first of their Twilight Concerts in the Park. There will be a community BBQ, 5:00 to 7:00. Admission is free.

Down the Road
• Between July 18 and August 21: The National Band of the Naval Reserve will be performing a series of concerts in various locations throughout Southern Ontario to commemorate the 100th anniversary of the establishment of the Royal Canadian Navy.

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

SIMONE DESILETS

As usual, there’s no shortage of interest on the early music scene this month, as the 2009/10 season draws to a close and the 2010 summer season begins.

Viva Bianca Luna Biffi is a name I hadn’t heard before, until I was alerted to her presence at three different concert series in Southern Ontario this month. This engaging Italian musician has a solid grounding in medieval fiddle, renaissance viola da gamba, baroque cello and voice, and she’s a specialist in the late 15th/early 16th-century form of Italian secular song known as the frottola, a predecessor to the madrigal.

Biffi has revived a long-lost art practised by late renaissance and early baroque musicians, singing the upper line of the songs while performing her own arrangements of the other voices on the viola d’arco (no mean feat!) – and, judging from the audio files I’ve heard, she’s a consummate and I’ll bet completely delightful musical storyteller with a twinkle in her eye, a smile in her voice and an apt sense of accompaniment on her instrument.

The one-woman show she brings to Canada is Fermate il Passo (“Stay a moment, passer-by!”). She describes it as a mini- or proto-opera (opera as we know it had yet to be born), that charts the course of love from sunset to night to dawn. I thought it might be interesting to follow her around and have a look at this area’s summer festivals where she’ll be performing.

On June 19 you can hear Biffi at Knox United Church in Ayr, one of the Grand River Baroque Festival’s two venues. I think she’ll fit in well with the spirit of this festival – it really is a feast of wonderful performers and very unusual programming. Artistic directors Guy Few and Nadina Mackie Jackson have conjured up three days of celebration that include a masquerade gala with fireworks, a concert-combination of Vivaldi and Piazzolla, and another concert of music by Glenn Buhr, Mathieu Lussier, Vivaldi and the Chevalier de Saint-Georges. There’s early music mixed with pop (“Pop-Period Fusion”) and fencing demonstrations too. It all takes place from June 18 to 20, just west of Kitchener in the Buehlow Barn and a bit south of that in Ayr.

Then, after appearances at the Montreal Baroque Festival (June 25) and in Quebec City, Biffi returns to Toronto on July 4 for the Toronto Music Garden’s “Summer Music in the Garden” series, curated by Tamara Bernstein. The design of this lovely public garden was inspired by a Bach unaccompanied cello suite – an appropriate setting for early music – and Biffi’s performance there will be the first of this year’s early music lineup. (There will be more news of what’s to come in the July/August WholeNote.)

Biffi’s final appearance in this area is on July 5 at the Church of the Holy Trinity, in its “Music Mondays” series. Right in the middle of downtown Toronto, you can spend an hour or so on a Monday afternoon in this quiet setting, enveloped in intimate music-making.

Tafelmusik’s “Baroque Summer Institute” is a comprehensive training programme in baroque performance, now in its ninth year and held at U of T’s Faculty of Music. It attracts about 85 participants from around the world – and no wonder: study includes orchestra and choir rehearsals, masterclasses, opera scene study for singers, chamber ensembles, private lessons, lectures and workshops, classes in baroque dance, and concerts. This year’s Institute takes place from June 6 to 19. During this time four concerts will be presented – June 7, 12, 16 and 19 – featuring either Institute participants or faculty, and ending in a “Grand Finale” with combined forces in a baroque extravaganza. Both faculty and students are top-notch, and one couldn’t go wrong in checking out the fruits of their labours.

A few more concerts

Helmut Rilling came to town a few weeks ago to conduct the Toronto Symphony and collaborating artists in stunning performances of Bach’s B Minor Mass. A lot of it is still in my ear, and I remember having particular “heroes” within the performing forces – one of whom was the first cellist, whose sheer commitment to the beauty and inexorability of her line was riveting to hear and to see. Winona Zelenka was the cellist – featured in the magazine this month. She’ll be playing at the Glenn Gould Studio on June 6, to celebrate the release of her new two-CD recording of Bach’s cello suites.

About 40 kilometres north of Toronto stands the Sharon Temple, a unique architectural beauty and a testimonial to the vision of the Children of Peace, who built it in the 19th century. The “Music at Sharon” concert series takes place there on Sunday afternoons, and Ensemble Polaris (a group difficult to classify) appears there on June 13. While they seek to explore the music of northern countries and traditions, many of the members of this group are early-music specialists as well, and you can hear ancient influences in their varied and colourful soundscape.

Also on June 13, the Toronto Early Music Centre presents the last of its “Musically Speaking” series for this year. Ensemble L’indiscrète performs the Pièces de clavecin in concertos by Rameau, as well as music by Marais, Buxtehude and Telemann, on harpsichord, baroque violin and viola da gamba.

Another concert at the Sharon Temple that is clearly devoted to early music is a performance by Les Voix Baroques, on July 4. A celebrated ensemble specializing in vocal works from the Renaissance and Baroque, they will perform music by Charpentier and Carrissimi.

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.

Multi-talented Italian musician Viva Bianca Luna Biffi.
Thriving and Inventive

BENJAMIN STEIN

I’ve been writing the “Choral Scene” column for The WholeNote since last fall — and my short time writing this column leads me to the happy conclusion that our local choral music scene is thriving and inventive.

To be sure, the final concerts of the season attest to the liveliness and diversity of the choral scene. For instance, on June 2, the Toronto Choral Society performs The Resting Place of Pioneers, an interesting programme that combines music and story to illuminate the journeys and exploits of the first settlers of Toronto. The centerpiece of the concert is Toronto composer Eleanor Daley’s thoughtful and appealing setting of the Requiem text. In Newmarket on 5 June, the Blue Bridge Festival Choir and Orchestra perform two rarely heard choral pieces, Weber’s Mass in E-flat and Vaughan Williams’s Serenade to Music. And on July 1, First Nation’s group the Ahkwesasne Women Singers will be singing at the Queen’s Quay Toronto Music Garden, combining traditional Mohawk songs with a new work by distinguished Canadian-Odawa composer Barbara Croll.

Four more concerts demonstrate the breadth of current choral activity. On June 2, the St. Thomas’s Anglican Church choir performs music to celebrate Canadian composer and music director Walter MacNutt, who served at St Thomas’s from 1954-1977. Toronto’s Jubilate Singers celebrate their 40th anniversary June 5 by the St. Anne’s Concert Choir and Orchestra, with all concerts proceeds going to help repair the historic and unique St. Anne’s Parish. The Toronto Mendelssohn Choir and Toronto Symphony Orchestra perform Beethoven’s beloved Symphonic No. 9 on 16-17 June. The two groups also collaborate the next night for “Scheherazade,” a Russian-themed programme of Khachaturian, Rimsky-Korsakov and Ravel. The Victoria Scholars perform “Choral Explorations” on June 2, as part of the Canadian Opera Company’s vocal series, and aficionados of British choral music can attend a “Concert of 20th Century Sacred Music” by the visiting Choir of St. Chad’s College, (University of Durham) at Toronto’s Church of St. Mary Magdalene on June 11.

June brings the opportunity to hear a new oratorio, the Dark Star Requiem, written by young Toronto-based composer Andrew Stanley. Tackling the twenty-five-year modern history of the AIDS epidemic, the Elmer Iseler Singers, Gryphon Trio and four vocal soloists perform this work on June 11-12 as part of the Luminato Festival. As well, three youth choir concerts take place this season, all on June 5: the Mississauga Children’s Choir presents “Eine Kleine Jazz Musik”; the Guelph Youth Singers present “Whistle While You Work,” songs of carpenters, clowns, goatherds, sailors and pirates; and the St. Mary’s Children’s Choir presents “It’s a Grand Night For Singing.”

Finally, on 14 June, the Cantabile Chorale of York Region performs “Strawberries and Song 2010,” with strawberries and ice cream, raffles and more. Any choral concert that includes strawberries gets my vote! Happy singing and concertgoing to all during the summer months.

Benjamin Stein is a tenor and theorist. He can be contacted at: choralscene@thewholenote.com.

The Grand Philharmonic Choir, based in Kitchener, Ontario, announces the appointment of Mark Vuorinen as Artistic Director, effective July 1, 2010.

Mark is music director of the Toronto Chamber Choir, a leading early music ensemble. He is also the George Black Fellow in Sacred Music at the Church of the Redeemer, Toronto, and is completing his Ph.D. at the University of Toronto. Mark is founding artistic director of Toronto Choral Artists, a semi-professional group that champions emerging Canadian works.

Mark replaces Howard Dyck, who retires this summer after 38 years leading the Grand Philharmonic Choir.
A native of London, Ontario, he took up the valve trombone in high school and began his performing career in the early 1950s. In 1954 he played in Edmonton with the band of saxophonist Don (DT) Thompson. Back in Toronto he played piano in drummer Alex Lazaroff’s Rhythm Rockets and trombone with Bobby Gimby before moving to New York for several months in 1964 to play, mainly with Maynard Ferguson’s big band.

On his return to Toronto he became one of the busiest studio musicians and arrangers in town. At one point he was doing the Bob MacLean Show five days a week, playing the Juliette Show, both on CBC plus any number of jingles. Whichever way you slice it, McConnell was a very successful studio musician, but the real satisfaction came from playing jazz, mostly in small group settings until he formed the Boss Brass in 1968. The band’s first engagement was at the Savarin, an attractive watering hole on Bay Street in Toronto. As the band’s name suggests, it originally had no reeds. The instrumentation was 16 pieces consisting of trumpets, trombones, French horns, and a rhythm section – but no saxophones, much to the chagrin of any number of jingles. Whichever way you slice it, McConnell was a very successful studio musician, but the real satisfaction came from playing jazz, mostly in small group settings until he formed the Boss Brass in 1968. The band’s first engagement was at the Savarin, an attractive watering hole on Bay Street in Toronto. As the band’s name suggests, it originally had no reeds. The instrumentation was 16 pieces consisting of trumpets, trombones, French horns, and a rhythm section – but no saxophones, much to the chagrin of his colleagues.

Inevitably it took some time for the band to be recognized in the United States, but *Time* jazz critic Leonard Feather, in 1986, proclaimed it the jazz band of the year. Now this was long after the heyday of big bands and for such a group to win critical and a degree of fame is remarkable – an achievement all the more so if we consider the fact that five Juno and three Grammy awards were accumulated by the Boss Brass over the years.

I think it’s fair to say that it was because of the Boss Brass that McConnell was regarded as one of the major Canadian jazz musicians on the world stage. In 1997 he gave up the untenable tasks of running a big band and formed a 10-piece group which still had the unique McConnell sound and with which he continued to work until bad health forced him to slow down.

As a person, McConnell had his light and dark sides – we all have different facets to our personality and he was certainly no exception – and was not always the easiest of people. He could be grumpy and difficult to work with, but those of us who knew him offstage also saw a much more gentle, good natured man in contrast to the crusty persona he could present.

He had a biting sense of humour, and pity on anyone on the receiving end of it. I like to think of him as the Don Rickles of jazz. There was also a wry side to his humour. His close friend, Ted O’Reilly recalled the following little episode.

“The Boss Brass did a CJRT concert at the Ontario Science Centre for me one time, and it was intense. Setting up a 22-piece orchestra, complete with microphone setups and sound checks was hard work. To add to that, we got word that Dizzy Gillespie was going to come to the concert. It went well, of course, but at the end of the hour, with an empty hall, there was Rob collecting all the music, packing his horn; and me, wrapping up mic cables and putting equipment away. Rob stopped, shook his head and laughed, saying ‘Here’s the reward of the jazz world: you the producer, me the leader – where’s the broom to sweep the floor?’"

Like many great artists McConnell coped with feelings of insecurity throughout his career, using that bluff exterior he presented to the world as a cover. Not that he was modest or insecure in his belief in the greatness of the Boss Brass – and rightly so.

On a personal note, I’m proud of the fact that in my last year as artistic director of the Toronto Jazz Festival I was able to present McConnell and the Boss Brass in what was to be their final performance. When I called him he really didn’t want to go to the trouble of getting the Brass together, and suggested that I hire the tent set instead. For my part, I knew exactly what I wanted, and fortunately I was able to convince him that a July 1 noon-hour concert in the marquee at City Hall and free to the public would be a perfect way to celebrate Canada Day, and that the Boss Brass had to be the band.

Just before the start of the performance on that day we had a few private minutes together, and it was quite clear that Rob was less than well. We walked to the tent and I know it was an effort for him to even get onstage, but there he was, cracking a joke, making the audience and his musicians feel good and launching into what was to be the last hurrah.

Drummer Dennis Mackrel summed it up nicely: “Rob McConnell was a giant among musicians and one of the finest arrangers of his day or anyone else’s. To listen to his writing was a lesson in excellence, and remains one of the best examples of just how high the bar can be!”

Thank you, Rob, for the musical pleasure you gave to fans around the world and the music that will continue to inspire young players for years to come. The boss is dead – long live the Boss Brass.

**Hank Jones**

As I was writing about Rob McConnell, word came in that we had lost yet another jazz master with the passing of pianist Hank Jones. Born in 1918 in Vicksburg, Mississippi, he outlived two younger brothers, trumpeter, composer Thad and drummer Elvin, surely one of the most musical families in jazz.

Jones was a prodigious talent and revered by every other piano player. Case in point: seven years ago The WholeNote printed a piece I wrote after spending an afternoon with Oscar Peterson. I talked about his huge talent as an accompanist, knowing when to use his great technique and when to leave spaces, and O.P. said, “Do you know who my teacher was? It was Hank Jones.” He then spoke...
about the Jazz At The Phil concerts when the closing of the show would feature Ella Fitzgerald, accompanied by Jones.

“Hank would be right there, playing for Fitz and I’d soak up whatever I could, ‘cause he taught me everything I know about it. I learned from Hank Jones. I’m not ashamed to say that – I’m proud to say it.”

Jones leaves a wonderful legacy, and although we feel sorrow we should also celebrate his remarkably rich gifts.

Happy listening and make some of it live jazz. ■

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

The WholeNote listings are arranged in five sections this issue:

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). Starts on page 36.

C. SUMMER FESTIVALS is organized alphabetically by festival name and either provides detailed listings or refers you to the appropriate spot(s) in the daily listings. Starts on page 37.

D. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 40.

E. 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 44.

A GENERAL WORD OF CAUTION A phone number is provided with every listing in The WholeNote – 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 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, DOUBLE ISSUE ALERT! The next issue covers the period from July 1 to September 7, 2010. All listings for that period must be received by 6pm Tuesday June 15.

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

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

### A. Concerts In The GTA

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<tr>
<th>Tuesday June 01</th>
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<tr>
<td>• 7:30: Dancap Productions. Jersey Boys. Toronto Centre for the Arts, 504 Yonge St. 416-872-1111. Also June 2-6, 8-13, 15-20, 22-27, 29-July 4, 6, 7 and beyond.</td>
<td>• 2:00: Northern District Library. Orchestravers: Master Class Players. A group of mature performers will play classic works for piano. 40 Orchard View Blvd. 416-393-7610, Free.</td>
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<td>• 7:30: Tafelmusik. Israel in Egypt. Teri Dunn, soprano; Matthew White, counter-tenor; Lawrence Wilforf, tenor; Sumner Thompson, baritone; Tafelmusik Baroque Orchestra and Chamber Choir; Ivars Taurins, director. Koerner Hall, 273 Bloor St. W. 416-408-0208. $39-498.</td>
<td>• 8:00: Muhtadi International Drumming Festival. Festival Launch. Artscape Wychwood Barns, 601 Christie St. 416-504-3786.</td>
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<td>• 8:00: Mirvish Productions. Mamma Mia! Princess of Wales Theatre, 300 King St. W. 416-872-1212. $30-$110. Also June 2-6, 8-13, 15-20, 22-27, 29-July 4, 6, 7 and beyond.</td>
<td>• 7:00: Out of the Box Productions. Opera Erotique. See June 1. 225-430.</td>
</tr>
</tbody>
</table>

**Wednesday June 02**

| • 7:30: Civic Light Opera Company. Funny Girl. Lennart, Style & Merrill. Ashley Mederos-Felix (Fanny); Julie Lennick (Mrs. Brice). Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. $25. | • 8:00: Music Gallery. Lisa Buszovick and Kite Hill with Ferriswheel. 197 John St. 416-204-1080 x1. $10. |
| • 7:00: Out of the Box Productions. Opera Erotique. See June 1. 225-430. | • 8:00: Toronto Symphony Orchestra. Chopin and Mahler. Chopin: Piano Concerto No.2 in D Op.21; Mahler: Symphony No.1 in D “Titan”. Peter Gundjian, conductor; Ingrid Fliter, piano. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 129 4128. |
| • 7:00: Out of the Box Productions. Opera Erotique. See June 1. 225-430. | • 7:00: Out of the Box Productions. Opera Erotique. See June 1. 225-430. |
| • 7:30: St. Thomas’s Anglican Church. Music and Memories: Celebrating Walter MacNutt. Sacred and secular vocal and choral music by Walter MacNutt; also a suite for piano. Choirs of St. Thomas’s Church, John Tuttle, director; Peter Tiefenbach, piano; Denise Williams, soprano; James Tuttle, tenor; Miles Bryant, host. 383 Huron St. 416-979-2323 x5. $20; $15(st); $10(6). | • 7:30: Music at Metropolitan. There is a Delight in Singing: Songs by Purcell, Handel, Mozart, Faure and Liang. Janet Dobeyer soprano; Leslie DeAth, piano; additional musicians. Metropolitan United Church, 56 Queen St. E. 416-383-0331 x51. |
• 7:30: Performing Arts York Region. Young Artists’ Concert. Finalists for the annual Founders’ Scholarship with other young musicians. Thornhill Presbyterian Church; 271 Centre Street, Thornhill. 905-896-7905. $25, $20(st); $10(sr).
• 8:00: Civic Light Opera Company. Funny Girl. See June 2.
• 8:00: Harlequin Singers. Here Comes Broadway. Music from South Pacific, Carousel, My Fair Lady, Camelot, West Side Story and other shows. Drury Lane Theatre, 2269 New St., Burlington. 905-637-3979. $20.
• 8:00: Mirvish Productions. A Jew Grows in Brooklyn. See June 3.

Saturday June 5
• 10:00; Muhtadi International Drumming Festival. Parade of the Drums. Ramsden Park to Queen’s Park. 416-504-3786. Free.
• 12:00 noon to 8:00: Muhtadi International Drumming Festival. Drumming Festival. Queen’s Park. 416-504-3786. 
• 2:00 & 7:30: Mississauga Children’s Choir. Eine Kleine Jazz Musik. From Mozart to Ellington. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $20.
• 5:00: NYCO Symphony Orchestra. NYCO Music Festival Recital. Performances by participants in the 2010 NYCO Music Festival. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-652-2077.

Wednesday June 9 at 8 pm. SEE THROUGH TRIO
Mark Laver, Sax; Tania Gill, Piano; Pete Johnston, Bass

Sunday June 6 at 3 pm. THE ART OF THE PIANO
Duo Cornella. Galina Zisk and Jean Sophie Kim. Classical Duets

Tuesday June 8 at 8 pm. THE ART OF THE PIANO
Edmonton-based Pianist Roger Admiral performs contemporary Solo Piano pieces

Sunday June 13 at 3 pm. SUNDAY JAZZ SERIES
The Mario Romano Quartet. Mario Romano, piano, Roberto Occhipinti, bass; Mark Kelso, drums. Special Guest: Pat Labarbera, sax

Sunday June 13 at 3 pm. SUNDAY JAZZ SERIES
The Hilario Duran Trio. Hilario Duran, piano; Roberto Occhipinti, bass; Mark Kelso, drums

Wednesday June 30 at 8 pm. MUSIC FROM BRAZIL
Fernanda Cunha, vocals; Camilla Dias, piano

Tickets: Adults $20, Sr/Std $15 at the door (Matthew Shippp Trio tickets are $24)
345 Sorauren Avenue (S. of Dundas W., E. of Roncesvalles) 416-822-9781
More info at www.gallery345.com

RACHMANINOFF PIANO CONCERTO No. 3
Counterpoint Community Orchestra

see June 5 listings

Young Centre Saturday night Cabaret Series
Intimate late-night cabaret concerts in the Distillery Historic District
Every Saturday night at 10 pm

June 5
Patricia O’Callaghan
Sharron Matthews
June 12
Denzal Sinclaire
John Alcorn
June 26
Chris Whiteley & Diana Braithwaite
Heather Bambrick
July 3
The Anaïs Project
with Patricia O’Callaghan, Miranda Mulholland & Romina Di Gasbarro

Tickets: $15
Fully licensed

youngcentre.ca 416.866.8666
Young Centre for the Performing Arts in the Distillery Historic District

Resident Artist Program: Cabaret Series Sponsor: Public Support:
Around the World in 80 Minutes

An extraordinary musical journey featuring the première of a newly commissioned work by klezmer guru Martin van de Ven. With special guests Beyond the Pale.

Sat. June 5 2010, 7:30 pm - Koerner Hall
273 Bloor Street West (Avenue & Bloor W.)
Tickets: $44.50-$44.50
2009 /hyphen.cap 2010 CONCERT SEASON
www.rcmusic.ca

Jubilee Singers
Celebration Concert
Saturday, June 5, 8 pm
Eastminster United Church
310 Danforth Avenue

Tickets: 416-596-5550
at the door or in advance
$30 adults, $15 seniors, $10 students

Jubilating singers
40th Anniversary

AS LOW AS
$35 A CONCERT

Jubilating singers gratefully acknowledges the support of its sponsors

price includes 7:00 reception and 8:00 NYCO Symphony Orchestra concert.
• 6:00 & 8:30: Massey Hall & Roy Thomson Hall, United Sounds Project. Gypsy and flamenco music, with poetry; Antoninas D’Havila, director. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $20.
• 7:00: James Lowrie and Patrick Power. Guitar Music at Knox Chapel. Works by Bach, Aguado, Best, Dyens, Walton. Knox Chapel, 50 Saint George St. 416-561-7288. $7; $5(slt).
• 7:00: Latvian Guild of Organists USA. Canadian Chapter. Latvian Organ Festival Concert No. 2. Anita Gaide, Andrei Strelav, Roberts Hansons, Vita Kalciema, Ingrid Gutberg, organ. St. Andrew’s Latvian Lutheran Church, 383 Jarvis St. 416-626-8910. $20; $10(slt).
• 7:00: Mississauga Festival Youth Choir. The Nature of Song. St. Patrick’s Catholic Church, 921 Flagship Dr., Mississauga. 416-602-1453. $10; $25(family).
• 7:00: Out of the Box Productions. Opera Eroque, See June 1, 25$-30.
• 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, Lorraine 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: TDCSB Staff Arts. Lullaby of Broadway. See June 4.
• 7:30: Toronto Children’s Chorus. Around the World in 60 Minutes. Van de Ven: new klezmer work; and music from Canada, Europe, Africa, Asia, Australia, New Zealand and South America. Toronto Children’s Alumni Chorus; Beyond the Pale; Elise Bradley, artistic director. Koerner Hall, Royal Conservatory, 273 Bloor W. 416-408-0208. $34.50-$44.50.
• 8:00: Acoustic Harvest Folk Club. Lynn Miles, St. Nicholas Anglican Church, 1512 Kingston Rd. 416-244-2235. $20.
• 8:00: Civic Light Opera Company. Funny Girl. See June 2.
• 8:00: Counterpoint Community Orchestra. In Concert. Bachmanoff: Piano Concerto No.3. Mozart: Divertimento in D K131; Liszt: If I could be; Tchaikovsky: The Seasons - June Barcarole (arr. for brass by Rosenweig); Rimsky-Korsakov: Capriccio Espagnol. John Alonso, piano. Saint Luke’s United Church, 353 Sherbourne. 416-625-9872 x206. $20; $16 (advance); $5 (youth 13 and under).
• 8:00: Harlequin Singers. Here Comes Broadway. See June 4.
• 8:00: I Furioso Baroque Ensemble. (Furioso) Declare War. Guest: Kris Kwapis, baroque trumpet; Olivier Fortin, harpsichord. Calvary Presbyterian Church, 26 Delisle Ave. 416-536-2943. $20; $10(slt).
• 8:00: Jubilee Singers. 40th Anniversary Concert, Greatest hits and choralist favours from years past. Sherry Squires, conductor; Jula Tikkanen, pianist. Eastminster United Church, 310 Danforth Ave. 416-536-5750. $20; $15(slt); $10(st).
• 8:00: Toronto Symphony Orchestra. Chopin and Mahler. See June 3.
• 8:00: Voices Chamber Choir. Spring Delight. Beethoven: Choral Fantasy; Thompson: Fromstiana. Ron Ka Ming Cheung, conductor; guest: Dorothy Yu, piano. Church of St. Martin in-the-Fields, 151 Glenlake Ave. 416-519-0528. $20; $15(slt). 
• 10:00pm: Young Centre for the Performing Arts. Saturday Night Cabaret Series: Patricia O’Callaghan. Cabaret classics, rock covers and original songs. Robert Kortgaard and Peter Tiefenbach, piano. 55 Mill St., Building 49. 416-866-8866. $15.

Sunday June 06

• 11:00am & 10:00pm: Blue Bridge Festival. York Region Fingerstyle Guitarists. Too-good Pond, Unionville. 289-470-1099. $8.
• 12:00 noon to 8:00: Multidi International Drumming Festival. Festival Finale. Queen’s Park. 416-504-3786.
• 1:30: CANMUC / McMichael Gallery. Vivace Chamber Players. 10365 Islington Avenue, Kleinburg. 905-893-1121. $15; $10(slt).

Sun. 6th June at 4 p.m.
Choral Evensong for D-Day + 60 plus strawberries and cream.

FOR THOSE AT SEA

Light music with Canada’s new Wychwood Clarinet Choir
Michele Jacot, conductor; plus a short talk with famous author Sue Careless
St. Olave’s Church
Bloor and Windermere
416-769-5686
Jenny Crober, artistic director; Elizabeth Bryan Estabrooks, baritone; and others; Indra Vitols, mezzo; Martin Houtman, tenor; Favourites from opera and musical theatre.

Monday June 07

Tuesday June 08

Wednesday June 09

Thursday June 10


2:00 & 7:30: Mirvish Productions: A New Groove in Brooklyn. See June 3.

3:00 PM: Recital Series: Andrew Adair, organ. St. John’s, Yorkminster Park Baptist Church, 310 Danforth Ave. 647-260-0740.


3:00: Shajarian and Shahnaz Ensemble. Persian music. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $49.50-$89.50.


6:00: Toronto Symphony Orchestra. Maxim Vengerov, violin; Valery Gergiev, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $25-$90.

7:30: Opera By Request: I Capuleti e i Montecchi. Bellini. Vanessa Lanch, soprano (Giuditta); Shannon Coates, mezzo (Romeo); Graham Thomson, tenor (Tebaldo); John Holland, bass baritone (Lorenzo); Kyle Macdonald, bass baritone (Capellini). William Shokhoff, music director and pianist. College Street United Church, 452 College St. 416-455-2365. $20.

6:00: Music Gallery. Grouper & Julia Kent. Guests: The Dead Letters. 197 John St. 416-204-1080 x1.15.
**A. Concerts In The GTA**


• 8:00: Civic Light Opera Company. Funny Girl. See June 2.

• 8:00: Toronto Centre for the Arts. Westray’s Swing House. Ron Westray and Ensemble. Studio Theatre, 5040 Yonge St. 416-872-1111. $15; $12(st). Reception to follow.


• 7:30: TDCSB Staff Arts. Lullaby of Broadway. See June 4.

• 8:00: Civic Light Opera Company. Funny Girl. See June 2.

• 8:00: Luminato. One Pure Longing: Ta-lirih's Search. Buddies In Bad Times Theatre, 12 Alexander St. 416-872-1111/1-866-577-4277. $45. Also June 12, 13, 14.

• 8:00: Luminato. The Infernal Comedy: Confessions of a Serial Killer. Vienna Academy Orchestra; John Malkovich, actor. Masssey Hall, 15 shutter St. 416-872-1111/1-866-577-4277. $45. Also June 12.


• 8:00: Mirvish Productions A Jew Grows in Brooklyn. See June 3.

• 7:30: Toronto Centre for the Arts: Moving Forward. Toronto Children’s Concert Choir. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $35-$15.

**Friday June 11**

• 8:00 & 7:30: University Settlement Music and Arts School. End of Term Student Recitals. St. George the Martyr Church, 197 John St. 416-589-3444 x243. Free.


• 7:30: Church of St. Mary Magdalene. Concert of 20th Century Sacred Music. Works by Howells, Ireland, Stainer, Stanford and Vaughan Williams. Choir of St. Chad’s College, University of Durham, 477 Manning Ave. 416-531-7955. By PWYC.

• 7:30: TDCSB Staff Arts. Lullaby of Broadway. See June 4.

**Saturday June 12**


• 1:00: University Settlement Music and Arts School. Student Recitals. St. George the Martyr Church, 197 John St. 416-589-3444 x243. Free.

• 1:00 to 11:00: Luminato. Global Music: Rock the Cashash & An African Prom. Queen’s Park North, Queen’s Park Cres. 416-872-1111/1-866-577-4277. Free.


• 2:00 & 8:00: Civic Light Opera Company. Funny Girl. See June 2.

• 2:00 & 8:00: Mirvish Productions A Jew Grows in Brooklyn. See June 3.

• 7:30: Toronto Centre for the Arts: Moving Forward. Toronto Children’s Concert Choir. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. $35-$15.

**In Recital**

Jenavieve Moore, soprano
Peter Tiefenbach, piano

**Saturday, June 12th, 7:30pm**

**Bloor Street United Church**

Music by Strauss, Rachmaninoff, and Paloma

Admission by Donation Reception to Follow

**The Birthday Series**

Richard Strauss

Celebrate Strauss’ life and music with a concert of his best-loved and rarely-heard works on his birthday

Friday, June 11, 7:30 pm

Bellissimo Hall, 35 Hazelton Ave

Allison Arends, soprano
Sarah Parkin, soprano
Catherine Sulem, violin
Gretchen Paxson, violin
Elizabeth Morris, viola
Michelle Kyle, cello, piano
Qazim Kallushi, double bass
Trish O’Reilly, narrator

String Quartet, op. 2
Mädchenblumen Lieder, op. 22
Drei Lieder der Ophelia, op. 67

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

Complimentary birthday cake Door prizes: Strauss’ music CDs

www.birthdayseries.ca

**Sunday June 13**

• 12:00 noon: International Women’s Brass Conference. World’s Biggest Brass Event! Bring your instrument, to surpass.
the official record of 596 players. Canadian Brass; Hannaford Street Silver Band; True North Brass; Howard Cable, conductor. Assembly Hall, 1 Colonial Samuel Smith Park Dr. 416-259-8116. 42. 11:00am: Rehearsal. • 12:00 noon to 9:00: Orchestra Toronto. Music in the Air. Danielle Lisboa, conductor; guests: Ron Westray Jazz Ensemble; Caribbean Dance Ensemble; True North Brass; Mike Maxwell and Friends; St. Michael's School Drum Line and Drum Circle. Mel Lastman Sq., 5100 Yonge St. 416-467-7142. Free. • 2:00 & 7:00: Mirvish Productions. A Jew Grows in Brooklyn. See June 3.

Toronto Early Music Centre • 2:30: Music at Metropolitan. Monday June 14

Finland’s acclaimed youth choir led by master conductor Tapani Tiriila Repero, trends and techniques of Finnish and Nordic choral music. Workshop 2:00 p.m., $15 • Concert 7:30 p.m., $15

For more information contact Choirs Ontario 416-923-1144 • 866.935.1144 • info@choirsontario.org

Monday June 14


6:30: Toronto Symphony Orchestra. Beethoven’s Ninth. Beethoven. Peter Kundjian, conductor; Marianne Fiset, soprano; Michèle Losier, mezzo; Frédéric Antoun, tenor; Brett Polegato, baritone; Toronto Mendelssohn Choir. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 2:10-4:00.


June 16, 18, 19.


June 1 - July 7, 2010

www.THEWHOLENOTE.COM

33
A. Concerts In The GTA

Friday June 18


• 7:00: Beyond Boundaries. You're A Good Man, Charlie Brown. See June 17.

• 7:00: Pisani, Krusselbrink and Draisay-Collishaw. Sounds and Songs for a Summer Evening. Works by Bach, Grieg, Rachmaninoff, Vaughan Williams and Brit ten. Stefanie Pisani, soprano; Renee Krusselbrink, pianist; Rebecca Draisay-Collishaw, oboe. Bloord St. United Church, 300 Bloord St. W. 416-228-0885. $15; $10(adv). $25(families of 3 or more).

Saturday June 19

• 10:00am to 10:00pm: Markham Village Music Festival. Day Two. Thornhill Community Band, Marion Drexl Band, Fortysomething, Broken Bricks, Markham Valley Band, ABBA Gold Live, and other artists. North, Centre and South Stages, Main St., Markham. 905-472-2022. Free.


• 2:00 & 7:00: Beyond Boundaries. You're A Good Man, Charlie Brown. See June 17.

• 7:00: Markham Village Music Festival. Day Two. Thornhill Community Band, Marion Drexl Band, Fortysomething, Broken Bricks, Markham Valley Band, ABBA Gold Live, and other artists. North, Centre and South Stages, Main St., Markham. 905-472-2022. Free.


• 7:30: Beethoven's Ninth. Free (donations welcome).

Sunday June 20

• 12:00 noon to 8:00: Luminato. World Music Celebration. Queen's Park North, Queen's Park Crescent. 416-872-1111/866-577-4277. Free.

• 1:00 to 8:00: Burlington Sounds of Music Festival. Day Four. Brad James; Grass Mountain Hobos; Tara Dume; George Canyon; Still Avenue; and other artists. Waterfront Park, Lakeshore Rd., Burlington. 905-333-6384. Free.


• 7:00: Beyond Boundaries. You're A Good Man, Charlie Brown. See June 17.
June 25

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<th>Event</th>
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<th>Time</th>
<th>Details</th>
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<tbody>
<tr>
<td>5:00: TD Toronto Jazz Festival. Alex Pangman &amp; Her Alcollycats</td>
<td>Primus Stage, Nathan Phillips Square, 100 Queen St. W. 416-928-2033. Free.</td>
<td>June 25</td>
<td>5:00</td>
<td>Free.</td>
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<tr>
<td>8:00: Music Gallery. Compose Yourself.</td>
<td>Toronto Star Stage, Nathan Phillips Square, 100 Queen St. W. 416-928-2033. ADMIN.</td>
<td>June 25</td>
<td>8:00</td>
<td>Free.</td>
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Saturday June 26

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<th>Time</th>
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<tr>
<td>7:00: Collegium Musicum. CM Hour. Teachers and senior students.</td>
<td>Collegium Musicum Conservatory of Music. 12 Peter St., Mississauga. 905-765-6100. Free.</td>
<td>June 26</td>
<td>7:00</td>
<td>Free.</td>
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<tr>
<td>10:00: Young Centre for the Performing Arts. Saturday Night Cabaret Series: Chris Whiteley and Diana Brighthart.</td>
<td>55 Mill St., Building 49. 416-865-8666. Free.</td>
<td>June 26</td>
<td>10:00</td>
<td>Free.</td>
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Sunday June 27

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<th>Date</th>
<th>Time</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>2:00: Parks and Recreation. Brian Rose Little Big Band.</td>
<td>Scarborough Civic Centre, 150 Borough Dr. 416-396-7786. Free.</td>
<td>June 27</td>
<td>2:00</td>
<td>Free.</td>
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<tr>
<td>8:00: Stage, Nathan Phillips Square, 100 Queen St. W. 416-928-2033. Free.</td>
<td>Toronto Star Stage, Nathan Phillips Square, 100 Queen St. W. 416-928-2033. Free.</td>
<td>June 27</td>
<td>8:00</td>
<td>Free.</td>
</tr>
<tr>
<td>10:00: Young Centre for the Performing Arts. Saturday Night Cabaret Series: Chris Whiteley and Diana Brighthart.</td>
<td>55 Mill St., Building 49. 416-865-8666. Free.</td>
<td>June 27</td>
<td>10:00</td>
<td>Free.</td>
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Looking for concerts...?
... in Barrie, Brampton, Cobourg, Elora, Guelph, Kingston or Kitchener? Lindsay, London, Oakville, Pickering, St. Catharines, Stratford or Toronto? The WholeNote's online listings are searchable by geographic zone.

thewholenote.com
A. Concerts In the GTA

Jimi Hendrix w/ NKLS Quartet opening, Music Gallery, 187 John St. 416-870-9000. $25.
10:00pm: Young Centre for the Performing Arts. Saturday Night Cabaret Series: The Anaka Project. Old-world cabaret songs in English, French, Spanish and Italian. Patricia O’Connor, Miranda Mavridis and Romina Di Gasbarro. 55 Mill St., Building 49. 416-886-8666. $15.

July 04

• 2:00: Parks and Recreation Toronto. Renee Barta, mezzo-soprano. Scarborough Civic Centre, 140 Borough Dr. 364-7786. Free.
• 4:00: St. James’ Cathedral. Twilight Recital Series: Andrew Adair, organ. 85 Church St. 416-364-7865. Free (donations welcome).
• 4:30: Christ Church Deer Park/TD Toronto Downtown Jazz Festival. Jazz Vespers: Brian Barlow Big Band. 1570 Yonge St. 416-920-5211. Free (donations welcome).

Monday July 05


Tuesday July 06

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

Wednesday July 07

• 2:00: Stratford Festival. Evoa. Avon Theatre, 99 Donwline St., Stratford. 1-800-567-1600. 450-1120. Also June 3-5, 7, 9, 10, 12, 19-22, 25, 26, 29, July 2, 4, 6, 7 and beyond.
• 2:00: Stratford Festival. Jacques Brel is Alive and Well and Living in Paris. In Park Studio Theatre, 11 Lakeside Dr., Stratford. 1-800-567-1600. 450-1110. Also June 3, 5, 10, 11, 18, 19, 22, 24, 25, 27, 30, July 9, 6, 7 and beyond.

Wednesday July 08

• 12:00 noon: Midday Music With Shige-ru. Students from Innsbruck. Karen Parnell, conductor. 16-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).
• 12:15: St. Andrew’s Presbyterian. Debra Lacoste, trumpet; Ann-Marie MacMackin, organ. 54 Queen St. N., Kitchener. 519-578-4430. Free (light meal at nominal cost).

Thursday July 09

• 2:00: Shaw Festival. One Touch of Venus. Royal George Theatre, 85 Queen St. N., Niagara on-the-Lake. 1-800-511-7429. Also June 5, 6, 8, 10, 15, 18, 20, 25-27, July 30, 1-3, 6, 7 and beyond.
• 7:30: Orchestra London. Giuò Cesare. Handel. Drew Minter, conductor (Giuò Cesare); Luca Cesaroni, soprano (Cleopatra); Timothy Vernon, conductor; Christian Nelson, stage director. Grand Theatre, 471 Richmond St., London. 519-679-8778. 449-129; $20 (st,rs); Also June 5 and 6.

Friday July 10

• 8:00: St. James’ Cathedral. Twilight Recital Series: Andrew Adair, organ. 85 Church St. 416-364-7865. Free (donations welcome).

Saturday July 11

• 2:00: Ottawa Chamber Choir. Schumann: Quartet Op. 44, Nos. 1 and 2. Kuffer Memorial Chapel, Wilfrid Laurier University. 519-588-1673. $25; $20 (sr); $15 (st).
• 8:00: Ottawa Chamber Choir. Schumann, Chausson: Piano Quartet, and Tchaikovsky: Piano Quintet; other works TBA. KWCMS Music Room, 57 Young St. West, Waterloo. 519-588-1673. $15; $10 (sr); $8 (st).

Sunday July 12

• 10:00am: Ottawa Chamber Choir. Music Society. Zwickau Piano Quartet, and other Schumann Piano Quartet; other works TBA. KWCMS Music Room, 57 Young St. West, Waterloo. 519-588-1673. $15; $10 (sr); $8 (st).

Monday July 13

• 12:00 noon: Music at St. Andrew’s. Kathleen Inkster, organ, and Kimberly Sarto, soprano. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-725-1191. Free, free(st).
• 12:15: St. Andrew’s Presbyterian. Glee Souls, violin and flute; Fernan Enriquez, piano; flute. 54 Queen St. N., Kitchener. 519-578-4430. Free (light meal at nominal cost).

Tuesday July 14


Wednesday July 15

• 12:15: St. Andrew’s Presbyterian. Barley Blues; Grand River Baroque; Tottenham Bluegrass Festival; Westben Festival. 519-886-1673. $20; $15 (sr); $10 (st).

Thursday July 16


Friday July 17

• 8:00: Kitchener-Waterloo Chamber Music Society. Members of orchestra@uwaterloo. Khatchaturian: Trio for Clarinet, Violin and Piano; Kodaly: Duo for Violin and Cello; Messiaen: Quartet for the End of Time “Praise to the eternity of Jesus”; Tchaikovsky: Piano Trio (1st movement); Schubert: Notturno; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; $15 (sr); $10 (st).

Saturday July 18


Sunday July 19


Monday July 20

• 8:00: Kitchener-Waterloo Chamber Music Society. Ceremony. Young Centre for the Performing Arts.

Tuesday July 21

• 8:00: Kitchener-Waterloo Chamber Music Society. Ceremony. Young Centre for the Performing Arts.
Sunday June 20
See Festival listings for: Barrie Jazz and Blues; Grand River Baroque; Tottenham Bluegrass Festival; Washtenaw Arts Festival.

Tuesday June 22
• 8:00: Kitchener-Waterloo Chamber Music Society. Members of K-W Community Orchestra. Schubert: Octet in E flat mmmvii; Mozart, Flute Quartet, K285; Milhaud: Duo Concertante for Clarinet and Piano; and other works. KCWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $15; $10(sr); $8(st).

Saturday June 26
See Festival listings for: Wasaga Beach Festival.
• 12:00 noon to 10:00: Wasaga Beach Festival. Day One. Jake Differ, Toronto All-Star Big Band, The Hit’s Parade 2010, Moneypenny, Cache, Beach Area 1, Wasaga Beach. 416-698-2152. Free.
• 7:30: zach WIndus. Piano/Flute recital. Works by Schumann, Godard, Bolling, Rosanne Warren, flute; Larisa Gulenko, piano. St. James Anglican Church, 137 Melville St., Dundas. 905-528-5395. $20; $10.
• 8:00: Kitchener-Waterloo Chamber Music Society. Members of K-W Community Orchestra. Mozart: Flute Quartet K285; Clarinet Quintet; Kohlau: Trio for Flute, Cello and Piano; Muszinski: Duet for Flute and Clarinet; Telemann: Trio for Flute, Violin and Cello. KCWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; $15; $10(st).

Sunday June 27
See Festival listings for: Festival AlexandriA; Wasaga Beach Festival.
• 12:00 noon to 6:00: Wasaga Beach Festival. Day Two. Jake Differ, Jeff Young & the Muskoka Roads Band, Jason Wilson, The Mighty Pope, Dr. Draw. Beach Area 1, Wasaga Beach. 416-698-2152. Free.

Monday June 28

Tuesday June 29
• 8:00: Kitchener-Waterloo Chamber Music Society. David Mc- Evoy, piano. Beethoven: Sonata Op. 109; Proukasy; Sonata No. 4; Chopin: Ballade No. 4; Jaronwski: Winnosso Cotton Mill Blues; McEvoy: Ballade; and other works. KCWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $15; $10(st); $8(st).

Wednesday June 30
• 8:00: Drayton Festival Theatre. Cagney! A musical celebration of the screen legend James Cagney. Based on the book by Peter Colley, With Robert Creighton. 33 Wellington St. S., Drayton. 519-638-5555. $42; $39. Also July 1-3, 6, 7 and beyond.

Thursday July 01
See Festival listings for: Festival of the Sound.
• 2:00 & 8:00: St. Jacobs Country Playhouse. The 25th Annual Putnam County Spelling Bee. See June 30.

Saturday July 03
See Festival listings for: Huntsville Festival of the Arts; Westben Arts Festival.
• 2:00 & 8:00: Drayton Festival Theatre. Cagney! See June 30.

Sunday July 04
See Festival listings for: Huntsville Festival of the Arts; Festival AlexandriA; Orangeville Blues and Jazz Festival; Westben Arts Festival.
• 2:00 & 8:00: Drayton Festival Theatre. Cagney! See June 30.
• 2:00 & 8:00: St. Jacobs Country Playhouse. The 25th Annual Putnam County Spelling Bee. See June 30.

Monday July 05
See Festival listings for: Highlands Festival; Huntsville Festival of the Arts; Orangeville Blues and Jazz Festival.

Tuesday July 06
See Festival listings for: Highlands Festival; Huntsville Festival of the Arts; Orangeville Blues and Jazz Festival.
• 2:00: Drayton Festival Theatre. Cagney! See June 30.
• 2:00: St. Jacobs Country Playhouse. The 25th Annual Putnam County Spelling Bee. See June 30.

2010 Summer Festivals
The following summer festivals have events between June 1 and July 7. For listings after July 7, see our July-August magazine.
Detailed daily listings for festivals in the GTA will be found in A. GTA Listings (starts page 28). Events at festivals Beyond the GTA are listed below.

Barrie Jazz and Blues Festival
Barrie, Ontario
June 10-21
705-730-4721
www.barriejazzbluesfest.com
June 11 8:00: Giants of Jazz Concert. Tribute to Keith Jarrett. D.D. Jackson, piano. Barrie City Hall, 70 Collier St. 6:00pm: The Skyliners in rehearsal. Barrie City Hall, 70 Collier St.
June 12 8:00: Quiet Fire. Tribute to Bill Evans. Mark Eisenman Trio. Barrie City Hall, 70 Collier St.
June 17 4:00 to 11:00: Thursday Concerts. Artists TBA. Barrie City Hall, 70 Collier St.
June 17 7:15: Swing, Swing, Swing. The Skyliners; Scott Boyer, piano. Barrie City Hall, 70 Collier St.
June 18 4:00 to 11:00: Friday Concerts.

Najivan; Ronnie Douglas Blues Band; and other artists TBA. Centre Stage, Heritage Park, Lakeshore Dr.
June 18 8:00: Play “Misty” for Me. Tribute to Erroll Garner. Chris Donnelly, piano. Barrie City Hall, 70 Collier St.
June 19 10:30 am to 10:00pm: Saturday Concerts. Warnaica Public School Bands; Urban Preacher; Bernie Senesky Quintet; and other artists TBA. Centre Stage, Heritage Park, Lakeshore Dr.
June 19 8:00: Return from Forever. Tribute to Chick Corea. Paul Tobey, piano. Barrie City Hall, 70 Collier St.
June 20 10:30 am to 7:30: Sunday Concerts. The Jazz Shoppe; The Ground Floor; Michael Pickett; Mathis James “Jimmy” Reid; Jason Raso Quintet; and other artists. Centre Stage, Heritage Park, Lakeshore Dr.

Bayfield Festival of Song
Town Hall, Clan Gregor Square
Bayfield, Ontario
June 5-13
416-735-7982 or 519-565-2435
www.aldeburghconnection.org/festival.html
June 5 11:00am: Sleepers Awake! Piano duets from Bach to Broadway. Stephen Ralls and Bruce Uhukata, piano. $25.
June 5 8:00: Celebrity Recital. Songs, arias
C. Summer festivals

and duets. Virginia Hatfield, soprano; Lauren Segal, mezzo; Bruce Ubukata, piano. $35.
June 6 2:30: A Harvey of Song. Leslie Ann Bradley, soprano; Erica Iris Huang, mezzo; Frank Mutya, tenor; Vasil Garvanliev, baritone; Stephen Ralls and Bruce Ubukata, piano. $35.
June 10 4:00: Singers’ Masterclass. Four young singing students coached by Mary Lou Fallis and Peter Tiefenbach. $15.
June 11 8:00: Primadonna Sails In! Musical wit and satire from Mary Lou Fallis, soprano, and Peter Tiefenbach, piano. $35.
June 12 11:00am: Schuman in the Morning. Leslie Ann Bradley, soprano; Erica Iris Huang, mezzo; Frank Mutya, tenor; Vasil Garvanliev, baritone; Stephen Ralls and Bruce Ubukata, piano. $35.
June 12 8:00: Academy Church. Music for woodwinds. Bach: Partita in g minor; Haydn: Flute Trios; Dvorak: Serenade in d minor. Emmanuel Pahud, flute; Diane Lacelle, oboe; Marie Picard, clarinet; Benoit Loiselle, cello. $30; $17; free (under 12).
June 13 10:30 & 12:30: Musical brunches. Roxane de La Fontaine, violon; Francois Rioux, guitar. $30; $14.
June 16 8:00: Chamber Music for Woodwinds. Gabrielli: Sonata piano forte; Genin: Carnaval de Venise; Tomasi: Fanfares liturgiques. Alain Trudel, trombone; Radoslav VATKOVIC; horn; Nancy Pellizzer, piano. $20; $17; free (under 12).
June 16 8:00: Celebrity Recital. Schumann, Kennedy-Fraser, Vaughn Williams, Quilter, etc. Susan Platts, mezzo; Stephen Ralls, piano. $35.
June 16 3:30: A Harvest of Song. Leslie Ann Bradley, soprano; Erica Iris Huang, mezzo; Frank Mutya, tenor; Vasil Garvanliev, baritone; Stephen Ralls and Bruce Ubukata, piano. $35.
June 17 8:00: Academy Church. Music for woodwinds. Free.
June 20 10:30 & 12:30: Musical brunches. Bazirka: violin, double bass, percussion. $30; $17; free (under 12).
June 23 3:00: Ancient Music. Ensemble Caprice. ‘Baroque Salsa.’ Matthias Mautte, flautist and recorders. $32; $25 (sr); $18 (st).
June 24 4:00: Academy Church. Music for woodwinds. Free.
June 25 8:30: Jazz. Youn Sun Nah, violin; Ulf Wakenius, guitar. $15; $10 (under 12).
July 1 8:30: Jazz. Gypsy Planet, David Reinhardt, guitar; Marcel Azolla, accordion; Darryl Hall, double bass, piano. $40; $35 (sr); $18 (st).
July 3 8:30: Recital. Pepe Romero, guitar. Music by Albeniz and Tarrega. $38; $32.50 (sr); $25 (st).

Montreal Baroque Festival

June 24-28 514-845-7116/845-7171
www.montrealbaroque.com

June 24 7:00: Monteverdi: Vespers. Bande Montreal Baroque, SMAM, and soloists. Chapelle Notre-Dame-de-Bonsecours, Vieux-Port. $35; $25 (sr); $15 (st).
June 25 7:00: Cantatas: Miracles & Mis fortunes. Bande Montreal Baroque. Chapelle Notre-Dame-de-Bonsecours, Vieux-Port. $35; $25 (sr); $15 (st).
June 26 11:00am: Spheres of the Orient. Morning ragas. Ferres Gundecha. Salle de la Commune, Marche Bonsecours, Vieux-Port. $20; $15.
June 26 5:00: Harmony of the Spheres. Ensemble VivaceM. Marche Bonsecours, Vieux-Port. $20; $15.
C. Summer festivals

and duets. Virginia Hatfield, soprano; Lauren Segal, mezzo; Bruce Ubukata, piano. $35.
June 6 2:30: A Harvey of Song. Leslie Ann Bradley, soprano; Erica Iris Huang, mezzo; Frank Mutya, tenor; Vasil Garvanliev, baritone; Stephen Ralls and Bruce Ubukata, piano. $35.
June 10 4:00: Singers’ Masterclass. Four young singing students coached by Mary Lou Fallis and Peter Tiefenbach. $15.
June 11 8:00: Primadonna Sails In! Musical wit and satire from Mary Lou Fallis, soprano, and Peter Tiefenbach, piano. $35.
June 12 11:00am: Schuman in the Morning. Leslie Ann Bradley, soprano; Erica Iris Huang, mezzo; Frank Mutya, tenor; Vasil Garvanliev, baritone; Stephen Ralls and Bruce Ubukata, piano. $35.
June 10 4:00: Singers’ Masterclass. Four young singing students coached by Mary Lou Fallis and Peter Tiefenbach. $15.
June 11 8:00: Primadonna Sails In! Musical wit and satire from Mary Lou Fallis, soprano, and Peter Tiefenbach, piano. $35.
June 12 11:00am: Schuman in the Morning. Leslie Ann Bradley, soprano; Erica Iris Huang, mezzo; Frank Mutya, tenor; Vasil Garvanliev, baritone; Stephen Ralls and Bruce Ubukata, piano. $35.
June 10 4:00: Singers’ Masterclass. Four young singing students coached by Mary Lou Fallis and Peter Tiefenbach. $15.
June 11 8:00: Primadonna Sails In! Musical wit and satire from Mary Lou Fallis, soprano, and Peter Tiefenbach, piano. $35.
June 12 11:00am: Schuman in the Morning. Leslie Ann Bradley, soprano; Erica Iris Huang, mezzo; Frank Mutya, tenor; Vasil Garvanliev, baritone; Stephen Ralls and Bruce Ubukata, piano. $35.

Maitahi
International Drumming Festival
Toronto
June 3-6
For daily listings see Listings Section A (GT: June 3, 5, 6.

Music at Sharon
18974 Leslie St.,
Sharon, Ontario
June 6-July 4
416-597-7840
www.sharontemple.ca
For daily listings see Listings Section A (GT: June 6, 13, 20, 27, July 4.

Orangeville Blues & Jazz
Orangeville, Ontario
June 3-8
1-866-792-5837
www.orangevillebluesandjazz.ca
June 3 6:00: Opening Night Gala. Fathead, Harrison Kennedy, Joe & Vicki Price and Chris Nicholl Jazz Quartet; Orangeville Best Western Hotel, 7 Buena Vista Dr. $45.

Orford Festival
Gilles-Lefebvre Concert Hall, Orford Arts Centre.
Maguncia
June 18-August 15
1-800-567-6155
www.arts-orford.org
June 18 8:00: Chopin & Playe/1847: Ygor Dyatchkov, cello; Jean Sauthier, piano. $45; $25; $20.
June 19 8:00: Shostakovitch/1946: Alexandre Da Costa, violin, and Orford Camerata Ensemble. $50; $25; $20.
June 20 2:30: Charm & Virtuosity-Stradivarius/1727: Alexandre Da Costa, violin; Anne-Marie Dubois, piano. $50; $25; $20.
June 25 8:00: Hands:2010: Kim Kashkashian, viola; Robin Schulowsky, percussion. $50; $25; $20.
June 26 8:00: Bohemian/C Praise of Wind Instruments. Jennifer Gunn, flute; James Sommerville, horn; Joel Quarrington, double bass; and others. $50; $25; $20.
June 27 2:30: The Prodigy/1 Jan Lisiecki, piano. $50; $25; $20.
July 2 8:00: Monteverdi: Vespers. Monika Mauch, soprano; Charles Daniels, tenor; Normand Richard, bass; SMAM, Basiliqu Cathedrale Saint Michel, 130, rue de la Cathedrale, Sherbrooke. $50; $25; $20.
July 3 8:00: Schumann & Brahms. Anton Kuerti, piano. $50; $25; $20.

Tafelmusik
Summer Music Festival
Toronto
June 7-19
416-864-6337

www.tafelmusik.org
For daily details see Listings Section A (GT: June 7, 12, 16, 19.

TD Montreal
International Jazz Festival
Montreal, Quebec
June 25-July 6
1-888-615-0515
www.montrealjazzfest.com
June 25 6:00 to 12:00 midnight: Boz Scaggs; Paolo Fresu and Omar Sosa; Lionel Richie; Cassandra Wilson and Her Musicians; Gil Scott Heron; Emile Cn phenomenal; Vlady Iyer; Jeri Brown; Basia Bulat; Bitches Brew Revisited; Donates; Plants and Animals; Jeri Brown; David Sanborn Trio; Yosvany Terry Quartet; Think About Life.
June 26 6:00 to 12:00 midnight: Paolo Fresu and Ralph Towner; Jean Derome and les dangereux zoms; Manhattan Transfer; Alex Cuba; Emile Cn phenomenal; Lorraine Desmarais; Lionel Richie; Cassandra Wilson and Her Musicians; Etienne Charles & Folklore; Basia Bulat; David Sanchez Group; Donates; The Stew Live; Ibrahim Maalouf; Victor Wooten; Nils Petter Molvær; Emile Simon.
June 27 6:00 to 12:00 midnight: Paolo Fresu; Nils Petter Molvær and Emile Cn phenomenal; Nikki Yanofsky; Guy Nadon Septet; Ben Sidran; Meaghan Smith; Lorraine Desmarais; Houston Person featuring Julie Lamontagne Trio; Sunny Rollins; Basia Bulat; Mike Stern Band with Alain Caron, Bob Franceschini and Lionel Cordve; Chano Dominguez; Eric Bur don and the Animals; Youn Sun Nah; Herbie Hancock; Daniel Mille with Julien Alour and Andrea Cacciari; WheAteAdo.
June 28 6:00 to 12:00 midnight: Harry Manx Band; Manu Katché Quartet; Chet Doxas; Croisaille Jazz with Paolo Rama; Geoffrey Gerrym Unypungu; Meagan Smith; Marco Benevento; Smokey Robinson; Houston Person featuring Julie Lamontagne Trio; Lewis Furey; Vic Vogel Septet; Ben Sidran; Meaghan Smith; Lorraine Desmarais; Houston Person featuring Julie Lamontagne Trio; Sunny Rollins; Basia Bulat; Mike Stern Band with Alain Caron, Bob Franceschini and Lionel Cordve; Chano Dominguez; Eric Bur don and the Animals; Youn Sun Nah; Herbie Hancock; Daniel Mille with Julien Alour and Andrea Cacciari; WheAteAdo.
June 29 6:00 to 12:00 midnight: Felix Stasi 5 & Jean-Nicolas Trotter; Croisaille Jazz with Paulo Rama; Rames; Irmek Beter and ses Chiaburas; Diego “El cigala”.
June 30 6:00 to 12:00 midnight: Manu Katché, Sylvan Luc and Richard Bon; Bobby McFerrin; Christine Jensen Jazz Orchestra with Ingrid Jensen; Croisaille Jazz with Paulo Rama; John Forté: José James and Jef Neve Duo; Francois Bourassa; Geoffr Kezeyfe; Joer Meilo Ttrio; Lewis Furey; Ron Di Lauro; Diego “El cigala”; The Rainforest Neil Cowley Ttrio; Gysyp Plant; Dave Fresh & Keyston.
July 1 6:00 to 12:00 midnight: Robert Glasper Trio; John Zorn; Papasso; The Aggrolites; Courtney Wing; Jean-François Grud; Geoffrey Kezeyfe featuring Joer Meilo Ttrio; George Benson; Terence Blanchard Quintet; Lewis Furey; Wax Taylor; Caraval Palace; Corky Siegel; John Zorn with Uri Caine, Mark Feldman, Marc Ribot, Cyro Baptista, Dave Douglas and many more; Punk Bop! with Ali Hoenig, Tigran Hamasyan, Matt Penman, Glad Hekselman; Land of Talk.
July 2 6:00 to 12:00 midnight: Richard Bon; David Reinhart; Robert Glasper with Terence Blanchard; Christine Tassan & les impostures; Bobby Bazz; The Gretchen Parliand Band; Tigran Hamasyan; Matt Her- skowitz Trio; Laurie Anderson, Lou Reed and John Zorn; Matt Andersen; John Surman and Howard Moody; The Jack DeJohnette Group with Pulitzer Music; Mahagioni; Dave Ficson- ski, George Colligan, Jerome Harris; Juan Carmona; Danilo Ranois; Wanda Jackson; Ahmad Jamal; Sylvain Luc; Adam Rudolph; Paul Pop Consortium.
July 3 6:00 to 12:00 midnight: John Scorz & The Piety Street Band; Robert Glasper Quartet with Bila; David Brunet with orchestra; Eliesis Isaac; The Gretchen Parliand Band; Tigran Hamasyan; Matt Her-skowitz Trio; Keir Jarrett, Gary Pea- cock and Jack DeJohnette; Tord Gustavsen Ensemble; Yamandu Costa; Juan Carmona; Andrea Trina, Bonobo et Mr. Scruff; Matthea Ware; Cindy Lauper; Brandi Disterheft; Ben E. King; Monte Montgomery; Scott Smith; Juno Kevin, John Finck; Mistress Barbara Live With Girls On A Ducati.
July 4 2:00 to 12:00 midnight: Arie Shaw Orchestra; Charlie Hunter; Allen Touss; André Lerous; Croisaille Jazz avec Paulo Rama; Quentin; Stéphane Carreau; Togues; Danse; Robert Forbes with Nils Petter Molvær; Henderson Septet; Émilie Clepper; Vijay Scaggs, Paolo Fresu and Omar Sosa; Lionel Richie; Cassandra Wilson and Her Musicians; Etienne Charles & Folklore; Basia Bulat; David Sanchez Group; Donates; The Stew Live; Ibrahim Maalouf; Victor Wooten; Nils Petter Molvær; Emile Simon.
July 5 6:00 to 12:00 midnight: Joan Armatrading; Karen Young, Eric Auclair duo with Bugge Wesseltoft; Croisaille Jazz avec Paulo Rama; Steve Miller Band and The Doobie Brothers; Staff Benda Bili; Stéphane Carreau; Jean Beaudet; Galle/Rodrigues Group; George Clinton & Parliament; Sophie Hunger; Dave Brubeck Quarter; Galle/Rodrigues Group; Allan Toussaint; Bright Mississippi; Nichols; Anna Faye; Gunns; Gypsy Kings; Bob Brezman; Neema; Cyndi Lauper; Brandi Disterheft; Ben E. King; Monte Montgomery; Scott Smith; Juno Kevin, John Finck; Mistress Barbara Live With Girls On A Ducati.
July 6 6:00 to 12:00 midnight: John Surman with orchestra; Elisabeth Murdoch; Paolo Fresu and Ralph Towner; Jean Derome et les dangereux zoms; Manhattan Transfer; Alex Cuba; Emile Cn phenomenal; Lorraine Desmarais; Lionel Richie; Cassandra Wilson and Her Musicians; Etienne Charles & Folklore; Basia Bulat; David Sanchez Group; Donates; The Stew Live; Ibrahim Maalouf; Victor Wooten; Nils Petter Molvær; Emile Simon.
July 7 6:00 to 12:00 midnight: Robert Glasper Trio; John Zorn; Papasso; The Aggrolites; Courtney Wing; Jean-François Grud; Geoffrey Kezeyfe featuring Joer Meilo Ttrio; George Benson; Terence Blanchard Quintet; Lewis Furey; Wax Taylor; Caraval Palace; Corky Siegel; John Zorn with Uri Caine, Mark Feldman, Marc Ribot, Cyro Baptista, Dave Douglas and many more; Punk Bop! with Ali Hoenig, Tigran Hamasyan, Matt Penman, Glad Hekselman; Land of Talk.
July 23 8:00: Hands:2010: Kim Kashkashian, viola; Robin Schulowsky, percussion. $50; $25; $20.

TD Ottawa
Jazz Festival
Ottawa, Ontario
June 24-July 4
1-888-226-4495
www.ottawajazzfestival.com
June 24 12:00 noon to 10:30: Nicole Jane Bunnett plays at the TD Toronto Jazz Festival on July 4. For more summer performances by her and other artists, go to “WholeNote On the Road,” at www.wholenote.com
Side Septet; The Souljazz Orchestra; Gord Griffo’s Box Cutter with Francois Houle; New York Voices; Jovon Jackson with Les McCann; James Farm featuring Joshua Redman; Aaron Parks Matt Penman, and Ari Hoenig; Tord Gustavsen; Benoic; John Geggie; Nick Fraser; Nancy Walker.

July 3 12:00 noon to 10:30: Servantes; Elise Letourneau Quartet; New Orleans Express; Fred Hersch; NEMMA; Dave Brubeck and the National Arts Centre Orchestra; Neil Cowley Trio; Gypsephilia; John Geggie; Nick Fraser; Nancy Walker.

July 4 12:00 noon to 10:30: Magnolia Rhythm Kings; Mermaid Beach; Helen Glover Quintet; Tom Harrell Quintet; Christian Scott; Kellylee Evans; Tomasz Stanko; Richard Bona; Composer’s Collective; Sharon Jones and the Dap-Kings; John Geggie; Nick Fraser; Nancy Walker.

TD Toronto Jazz Festival
Toronto June 25-July 4 416-926-2033 www.torontojazz.com For daily concert listings see Listings Section A (GTA): June 26-July 4. For club listings see Listings Section D (In Toronto). For club listings see Listings Section A (GTA).

Toronto Music Garden
Toronto July 1-September 2 416-973-4000 www.torontomusicgarden.com For daily details see Listings Section A (GTA): July 1.

Tottenham Bluegrass Festival

June 18 11:00am to 10:45pm: Day Two. See Jun 18.

June 20 11:00am to 3:30pm: Day Three. See Jun 18.

Wasaga Beach Festival
Beach Area 1, Wasaga Beach Nottawasaga, Ontario June 26-27 416-896-2152 www.wasagabeachfest.com June 26 12:00 noon to 10:00: Day One. Jake Diver; Toronto All-Star Big Band; The Hits Parade 2010; Menew; Caché. Free. June 27 12:00 noon to 6:00: Day Two. Jake Diver; Jeff Young & the Muskoka Roads Band; Jason Wilson; the Mighty Pope; Dr. Draw. Free.

Waterfront Blues Festival
Toronto June 4-6 416-698-2152 www.waterfrontblues.ca For daily details see Listings Section A (GTA). June 4-6.

Chick N’ Deli
744 Mount Pleasant Rd. 416-489-3383  www.chickndeli.com

www.thedoctorshouse.ca
Live Entertainment every Saturday 6:30pm.

Dominion on Queen
500 Queen St. East 416-368-6893 www.dominiononqueen.com

www.thecorktownpub.ca
175 Young St. Hamilton 905-572-9242

Commensal, Le
655 Bay St. 416-596-9364 www.commensal.ca Jazz Fridays 6:30pm - 9:30pm, Sunday Brunch 11am-2pm NO COVER/PWYC

Communist’s Daughter, The
1149 Dundas Street W 647-435-0103 Every Sat 4-7pm Gypsy Jazz w Michael Johnson & Reid Rhythm; Michael Louis Johnson (trumpet, vocals) Roberto Rosenseen (guitar) Terry Willskin (bass)

Corktown, The
175 Young St. Hamilton 905-572-9242 Sets at 8pm and 10pm, 110 Cover www.thecorktownpub.ca Every Wed The Darcy Hepner Orchestra & Special Guests

Dave’s Gourmet Pizza
730 St. Clair Ave. West 416-652-2020 www.davespizza.ca
Every Mon 7:30-11 Open Stage w Peter Eastwood. Jun 21 Steel City, Open Mic. Every Thu 8-12 Uncle Herb Dale & Friends Open Mic.

DeSotos
1079 St. Clair Ave. West 416-651-2109 Every Thurs Open Mic Jazz 7pm-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) 893-1615

Ori’s Stories

“It’s That Old Devil June” ORI DAGAN

What a heavenly time to be a club owner, jazz musician or music lover! Although it’s impossible to attend absolutely everything you read about in the summer festival season, the mood remains festive so long as snow is impossible (knock on wood!). But seriously, whether or not it rains, there’s a decidedly warm buzz in the air these days.

Great News!
Fans of Anne Marie Leonard’s Open Mic (formerly held at the defunct Staleters on Church) will be pleased to know that she is now holding it in the same vibrant neighbourhood Thursday nights at Fuzion, (www.fuzionexperience.com) located at 550 Church Street just north of Wellesley. Charismatic Leonard currently coaches dozens of performers and accompanies three choirs in the Great Toronto Area. Listen to her masterful way with the ivories at www.annamarieleonard.com, and be sure to check out the Thursday night open mic from 9-midnight. All styles welcome. Arrive early to catch entertaining vocalist Mark Cassius with lovely Ken Lindsay on keys from 6-9pm.

Two Much Fun
Speaking of duos, every Torontonian needs to experience Robert Scott and drummer Great Bob Scott, who come across as marvelously mad geniuses. The pair never fails to enchant an audience with their energetic delivery of a diverse repertoire. Scott (www.robertscottmusic.com) and Scott (www.myspace.com/greatbobscott) are thankfully easy to catch, appearing regularly three times a week: down at the Novotel at 45 The Esplanade every Wednesday from 7-11pm and Saturdays from 8:30-midnight, as well as Friday nights starting at 9:30pm at the Pantages Martini Lounge located at 20 Victoria Street. Real pianos, no cover!

Attention Piano Lovers
Speaking of real pianos, there are two very exciting series to report about: Merriam Music (www.merriamlive.com) in Oakville is launching a monthly piano series on Sunday June 6 featuring Robi Botos, Adrean Farrugia and Stu Harrison showcasing three state-of-the-art pianos. Limited to 100 seats, the series features divine acoustics, wines, cheeses, scotches and an interactive audience component with your questions. Also, Gallery 345 (www.gallery345.com) at 345 Sorauren Avenue has a nine-foot Baldwin and a seven-foot Steinway, this month featuring a “Piano Jazz Masters” series June 13 with the Matthew Shipp Trio, June 20 with the Mario Roman Quartet and June 27 with the Hilario Duran Trio. Check the website for times and ticket prices.

Jazz Festival Pride
The TD Canada Trust Jazz Festival will be proudly presented simultaneously with Pride Toronto and the G20 summit! Looks like the world will be in our city, so here’s hoping this helps. In terms of programming, there are dozens of noteworthy choices.

The Headliner
Harry Connick Jr. and Orchestra: consummate entertainer, the famed and photographable New Orleans native makes a welcome return to Toronto, backed by full orchestra at the Canon Theatre on June 27, 8pm, tickets $50-150. www.harryconnickjr.com.
Welcome Returns

Dave Brubeck: with a legendary career that spans over six decades, his compositional experiments in odd time signatures, improvised counterpoint, polyrhythm and polytonality still turn heads. At 89—and-a-half years young, the consummate entertainer is a marvel to behold. Don’t miss Brubeck’s Quartet as part of the Koerner Hall Jazz Series on June 29, 8pm, tickets $50-75. www.davebrubeck.com.

Keith Jarrett, Gary Peacock and Jack DeJohnette: this consistently imaginative piano-bass-drums trio continues to set standards and is aptly known as the Standards Trio. Now in their third decade of collectively breathtaking, mind-boggling, heartfelt musical creativity, these are three grand masters you don’t want to miss. June 30 at the Four Seasons Centre, tickets $47.50-127.50.

It Ain’t Necessarily Jazz!
With hopes of drawing from outside of the jazz pool, the festival has invited pop acts set to make a splash, including Esthero (June 27 at the Lee’s Palace, $24.50), Serena Ryder (June 29 at Harbourfront’s Sirius Stage, $34.50) and Chaka Khan and Macy Gray (July 3 at Dundas Square, free). In contrast, the “Next Wave Series” at the Music Gallery (www.musicgallery.org) will be a magnet for lovers of experimental, envelope-pushing music. One such show will be Christine Duncan’s haunting Element Choir (June 29 at the Music Gallery, $20). Fearlessly conducted, this diverse group of musicians weaves unforgettable webs of improvised vocal textures.

Tribute To A Legend
As always, the festival offers free-admission shows. The 12-noon “Tribute To A Legend” weaves unforgettable webs of improvised vocal textures.

Jazz/Blues 7:30-11:30pm.
Every Mon: The Happy Pals matinee 4-8pm; The Barking Sharks.
Every Tue: Double Slide Guitar Open Stage Jam 4-9pm, The Nationals with Brian Cober: Band matinee.
Every Wed: Salsa Saturday.
Every Thu: Ernest Lee & Kieran Zari Trio.
Every Fri: African Guitar Summit.

Homie Smith Bar
35 Church Street 416-366-7800
Jun 27-30 Brenda Carol & Clairvoyance.

Hugh’s Room
“Toronto’s home of live folk and Roots”
2261 Dundas Street West 416-531-6604
www.hughsroom.com (for complete schedule of nightly acts)
All shows start at 9:30pm; for ticket prices refer to website.

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

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

Locita’s Lust
513 Danforth Avenue 416-913-9716
www.ollitaslust.ca
Jun 25, 26, 27-30 DJ Locita

Lula Lounge
1585 Dundas West 416-588-0307
www.lula.ca (complete schedule)

Manhattan’s Music Club
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NO COVER

D. In the Clubs (Mostly Jazz)

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

June 3 8:00: Opera Atelier, Costumey Runway Event. This event, hosted by Opera Atelier co-artistic director Marshall Pynkoski showcases 20 costumes from productions spanning across the company’s 25-year history. All Canadian Self-Storage, 1 Laird Dr. 416-703-9787 x28/416-277-1446. 425.

June 4 & 5: 1:00 to 5:00: Opera Atelier, Costume Sale. Purchase costumes from more than 30 opera productions, such as Don Giovanni, The Marriage of Figaro, Dido and Aeneas, Iphigénie en Tauride and Perséée. All Canadian Self-Storage, 1 Laird Dr. 416-703-9787.

June 6 10:30am: Kingston Symphony Association. 2010 Beat Beethoven Run. Complete the 4 km walk/run or 8 km race before the Kingston Symphony finishes playing 50 minutes of Beethoven’s music. Confederation Park, Kingston, 613-546-9729. Free.

June 17 & June 22 1:00 to 4:00 & 6:00 to 8:00: Kingway Conservatory of Music. The Halos are Alive! Musical “open house” with studio tours, refreshments, information and registration for private lessons (piano, voice, guitar, strings, winds, drums) and group programs (Glee Club, early childhood music making, orchestra, choir, drum circle) for all ages. 2848 Bloor St. W. 416-234-0121. Free.

June 23 7:00: EN busiest. See June 25.

June 24 8:00: Opera Atelier, Costumey Runway Event. This event, hosted by Opera Atelier co-artistic director Marshall Pynkoski showcases 20 costumes from productions spanning across the company’s 25-year history. All Canadian Self-Storage, 1 Laird Dr. 416-703-9787 x28/416-277-1446. 425.


Lectures/Symposia


Screenings

WORKSHOPS
June 12 1:00 to 4:00 pm: Patrick Graham, Frame Drumming Workshop. ‘Lap-style’ and “Mediterranian Tambourine.” Music Room in High Park, 163 Clendenen Ave. 416-604-4868. $40 (call to reserve).
June 13 2:00: Choirs Ontario, Oulainen Youth Choir Workshop. Agricola Lutheran Church. 25 Old York Mills Rd. 416-823-1144. $15.
June 16 1:00 to 5:30: International Women’s Brass Conference. Wednesday’s Wonders. Meet the artists; Scientific approach to selecting the correct equipment, with Brian Grover, Brass Ensembles; Orchreal Auditions; and other events. Humber College, 3199 Lakeshore Blvd. W. 416-259-8116. $20, if available.
June 19 9:00am to 5:30: International Women’s Brass Conference. Saturday Sixties. A career at the top: Eclectic energy; Jazz tactics; Being a freelance; Brass Olympics (Tuba Toss, Horn Bell Frisbee Throw, Trumpet Pin Game, Trombone Balance Competition); and other events. Humber College, 3199 Lakeshore Blvd. W. 416-259-8116. $20, if available.

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June 1 - July 7, 2010
THEWHOLENOTE.COM 45
WHO IS JUNE’S CHILD?

“Heard any good jokes?”
Apparently benign, a tyrant lurks within. But plays well with others: Sitarski, Dann, Wiebe, Quarrington, Dwyer, Pilch, and Goldsmith; also with May’s Mystery Child – Winona Zelenka (July 29), “So...what else?”
Collaborators have included Peggy Baker, Sarah Slean, Tom McCamus, Shauna Rolston, Ted Dykstra, Michael Ondaatje and Steven Page. Perhaps he’s playing on a pan with a shovel to explore the art of time. Or digging into what it takes to break down barriers of culture and genre. Think you know who our 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 June 20, 2010.

MAY’S WINNERS & PRIZES: CONGRATULATIONS!
HERE’S WHAT THEY WON

• Mandy Lam: A pair of tickets to attend the launch of Winona Zelenka’s two-CD Marquis Classics recording, J. S. Bach: Six Suites for Solo Cello, with a performance on Sunday, June 6 (note the 3pm starting time). Winona takes centre stage at Glenn Gould Studio to perform Bach’s hauntingly beautiful Suites 1, 2 and 6. Prize includes a copy of the CD.

• Paul Sayer: Two tickets to hear Winona Zelenka perform at the Toronto Summer Music Festival with Andrew Burashko and the Art of Time Ensemble, in Musical Transformations: Erich Korngold: Source & Inspiration on Thursday July 29 (8:00pm, Walter Hall). This intriguingly creative concert linking the 20th and 21st centuries features a Korngold suite and the new songs it has inspired.

• Louise Calleja: And a friend will be guests of Stratford Summer Music to hear Winona Zelenka play one of the six solo cello studies in the “Bach at Rundles” series: an intimate 3pm performance followed by a delectable three-course luncheon at Rundles Restaurant in Stratford. A “suite” way to enjoy a Sunday in July or August (date to be arranged with the presenter).

• Julie Goldstein: Wins a copy of Winona’s brand new CD, J. S. Bach: Six Suites for Solo Cello on Marquis Classics (MAR 509). Winona says “I continue to believe that there is nothing in human experience that can’t be said with this amazing music.” We’re sure you will agree.

We Are All Music’s Children

May’s Child Winona Zelenka

MJ BUELL

Cellist Winona Zelenka lives in Etobicoke, in Toronto, with her husband, audio engineer Ron Searles (an enthusiastic amateur violinist); daughter Kathyrn, who sings; son James, who also plays cello in his spare time; and Felix, an orange cat who likes to eat bow-hairs when Winona’s back is turned.

Earliest memory of music?
My earliest memory is singing in Sunday School! I was probably Sunday, June 6 (note the 3pm starting time). Winona takes centre stage at Glenn Gould Studio to perform Bach’s hauntingly beautiful Suites 1, 2 and 6. Prize includes a copy of the CD.

Other family musicians?
My father was a professional flautist in Slovakia before emigrating to Canada, then taught high school music in Espanola, Ontario. My mom was a pianist and organist, and played with my for Kiwanis festivals; she always had a job playing organ in church, too, and still does!

At the time of the photo?
I would’ve been around six years old: Mom would take all three of us to Sudbury every week for Suzuki lessons. My sister played violin and piano, my brother guitar. Dad was still practising and playing at the high school sometimes. Music was a daily thing, even if it was just a few minutes of playing – Mom made it consistent for us. They both had the very European approach that learning music should be part of growing up for every kid. Dad played his LPs all the time – romantic orchestral works – great players like Heifetz and Rubenstein.

Making music alone?
I started on piano, probably at around age four, then cello at four-and-a-half. I remember playing at home in our house in Espanola – I remember the white tape on the little cello I started on, that shows you where to put your fingers. My first cello teacher, who I’m still in touch with, is a remarkably sensitive person with a perpetually enquiring mind; she never lost patience with me and always tried to find ways to get around my stubbornness and frustration.

And with others?
I balked at playing the cello, till there was a group Suzuki performance when I was five or so, and I refused to play. When I saw the applause the other kids were getting, I said hey! I can do that too! My jealousy of the others caused me to pick up the cello and show my stuff.

My family moved to Toronto when I was nine. The move was prompted by two things – my Dad had been teaching music at Espanola High School, but did not like it, and decided to change careers – so he ended up going to the Chiropractic College in Toronto. He never went back to teaching music. The other reason was to find me more advanced training, which they knew they could get in Toronto. My teacher in Sudbury knew Bill Findlay of the TSO – they had both studied with Ronald Leonard at Eastman years back. I think my parents also had the idea of me going to the Conservatory, which I eventually did. Read the full interview online at thewholenote.com.

C

“Me and my mom, Kathryn, at the Santa Fe Opera, where I played in the orchestra from 2003-2008.”

Music’s Children gratefully acknowledges Francine, Ron, Kathryn, Luisa, John, Cecilia, Stratford Summer Music, Toronto Summer Music, and Marquis Classics.

June 1 - July 7, 2010

THEWHOLENOTE.COM 47
IN 1842, FELIX Mendelssohn was received by Queen Victoria and Prince Albert at Buckingham Palace. After he performed for them on the piano, the Queen chose a song from his Op. 9 collection, “Italian,” for him to accompany her. “I was obliged,” he wrote in a letter home—quoted by R. Larry Todd in this fascinating biography of Mendelssohn’s older sister, Fanny Mendelssohn Hensel—“to confess that Fanny had written the song (which I found very hard, but pride must have a fall).”

Hensel wrote over 400 works, including songs, piano pieces, cantatas, concert arias, and a major string quartet. Yet few were published in her lifetime, even fewer under her own name. Performances were just as rare. It’s a situation that Larry Todd calls “one of the great injustices of music history,” though it is beginning to change, with publication and performances of her music, as well as excellent recordings like Toronto pianist Heather Schmidt’s recent disc.

As Todd explains, Hensel’s career as a concert pianist, conductor and composer could only be pursued in private, as an “ornament” to her life. It wasn’t just because she was a woman, but more because she was a wealthy upper-class woman—unlike, for instance, her friend Clara Schumann. Even Mendelssohn, who encouraged her composing, dissuaded her from publishing her music under her own name.

Hensel had a devoted and supportive husband, the painter and poet Wilhelm Hensel, and a loving son, named Sebastian Ludwig Felix after her three favourite composers. But her “symbiotic” relationship with her brother was the most complicated and significant one in her life. In 1847, at age 41, she died suddenly from a stroke. Six months later, Mendelssohn too died in the same way.

Todd, who teaches at Duke University, has specialized insight into Hensel and her extraordinary family, as well as the period, having written a major biography of Mendelssohn. The best thing about his book is the sensitive, meticulous way he looks at Hensel’s music and describes her distinctive-ly imaginative and adventurous voice, making a persuasive case for it to be heard more frequently.

IN ELISE BLACKWELL’s intriguing new novel, all the main characters are musicians. Many are—or want to be—composers. Around that revolves the suspenseful plot, which deals with betrayal, blackmail, and a most unusual method of revenge.

Suzanne’s lover Alex has been killed in a plane crash. He was a famous conductor, she an accomplished violinist. Suzanne is married to Ben, a cellist and composer. They share their house with Suzanne’s best friend Petra, a violinist in Suzanne’s string quartet, as well as Petra’s daughter, Adele, who—and the author makes sure the irony is not lost on us—is deaf.

Alex’s wife Olivia plans an elegant revenge by forcing Suzanne to complete a violin concerto her husband had left behind. Suzanne is such a consummate narcissist that she devoices herself into thinking that “through Alex’s music she will know what happened to her.” But Olivia has other plans, saying, “From now on, when you think of him you will also think of me.”

Ben’s unrelenting dullness gives experimental composers a bad name, and Petra’s glibness and endless supply of viola jokes grow tedious. But Olivia and Suzanne are compelling characters.

Blackwell, who teaches at the University of South Carolina, acknowledges the help of various sources like a masterclass given by Canada’s St. Lawrence Quartet for the musical side of things, such as her descriptions of the workings of Suzanne’s string quartet. She has peppered her story with arcane facts from music history, like the origin of Albanini’s famous Adagio in G minor, as well as interesting figures like the late British composer Minna Keal (misspelled by Blackwell as Keel). They give the story breadth, steering it away from becoming the confused mixture of fact and fiction, as in the bizarre episode with violinist Joshua Felder, distacts from the story. In any case, this is a highly enjoyable novel that kept me happily reading until the surprising—and satisfying—end.

SIBELIUS

YALE UNIVERSITY PRESS HAS just released some of its most interesting recent titles in low-priced paperbacks—among them The Oboe by Geoffrey Burgess and Canadian musicologist Bruce Haynes; John Worthen’s Robert Schumann; and this biography of Jean Sibelius by Andrew Barnett.

Throughout his long life, Sibelius steadfastly resisted the influence of serialism and the avant-garde, so that by the time he died in 1957 he was decidedly out of fashion. But today composers enthusiastically celebrate his influence.

Barnett, chairman of the UK Sibelius Society, takes a detailed and critical look at the music, showing how Sibelius’s emotional life and personal experiences shaped his rugged lyricism. Barnett points out his “trademark” motifs like the descending fifth (right in the opening of the Violin Concerto), and the “S-motif”, like an elongated turn (heard throughout Finlandia). He offers insights into the myths and landscapes of Sibelius’s homeland, Finland, where the composer spent his whole life.

Though Barnett does not offer much psychological insight into Sibelius’s debilitating insecurities, he documents Sibelius’s self-destructiveness. As Sibelius wrote in his diary, he needed to drink “in order to be able to live at all,” adding at a later date that “alcohol is the only friend that never lets one down.” Describing how Sibelius made a bonfire of his late work, including the eagerly-awaited Eighth Symphony, Barnett writes, “What he had in mind was a scorched earth policy with regard to many of his scores.”

Barnett then quotes Sibelius’s long-suffering wife Aino, who commented, “Afterwards, my husband’s manner was calmer and his spirits were brighter. It was a happy time.”

The select bibliography and discography have not been updated since the original publication in 2007, and Winter Fire by William Trotter is still absent from the list of relevant fictional works. But Barnett paints a lively portrait of this complicated man, and provides the historical context for his work, which opened the way for Finland to become the musical powerhouse it is today.
Editor's Corner

TSO principal cellist Winona Zelenka has just released her recording of Bach's Six Suites for Solo Cello (Marquis 81509). I don’t think it’s just because I am an avid amateur cellist that these pieces never seem to lose their vitality, no matter how many different versions I hear. From first exposure to Pablo Casals’ historic recordings in my formative years, through the thoughtful interpretations of Paul Tortelier, Pierre Fournier, Jacqueline Du Pré, Janos Starker and Yo-Yo Ma, to larger-than-life performances by Rostropovich, Misha Maisky and Yuli Turovsky and at the other end of the spectrum the historically informed approach of Anner Bylsma, Pieter Wispelwey and Sergeï Istomin, there is always something exhilarating in hearing the suites anew. Like so much of Bach’s music, it never seems to get lost in translation – among my favourite transcriptions are Göran Söllscher’s for 10-string guitar and Marion Verbruggen’s for alto recorder and voice flute. And let us not forget Yo-Yo Ma’s multi-disciplinary approach “Inspired by Bach” which led to the creation of Toronto’s Music Garden, films by François Girard and Atom Egoyan, and collaborations with choreographer Mark Morris, skaters Torville and Dean and Kabuki actor Tamasaburo Bando produced by Toronto’s Rhombus Media.

Zelenka’s is not the first recording by a TSO principal – Daniel Domb’s 1993 Master sound release is still among my favourites - and evidently this is not the first to be performed on this particular cello. Zelenka is playing an instrument crafted in Cremona in 1707 by Joseph Guarnerius currently owned by Toronto arts patrons Edward and Amy Pong. It was previously owned by Janos Starker and although not identified on the Mercury Living Presence CD reissue of Starker’s Bach Suites, I think I do recognize the distinctive sound of the instrument as being the same Zelenka is using. In the extensive liner notes she shares with us her own personal journey through the suites which started around age 10 with lessons with another TSO cellist, Bill Findlay, and listening to Casals’ recordings with her father. She describes the different approaches of her later teachers, Vladimir Orloff, Janos Starker and William Pleeth and talks about her own path of balancing these influences and incorporating the “period” ideas she has encountered during her professional career. The result is a warm and invigorating treatment of these timeless suites in a full modern sound with clean lines and tasteful ornamentation.

**Concert note:** Winona Zelenka will perform three of the suites in a matinee concert at Glenn Gould Studio on June 6.

The Polocki Manuscript was discovered in 1962 inside the covers of a Greek Catholic missal dated 1680. It is an invaluable documentation of popular styles in 17th century Poland containing more than 200 songs and dances, many of which had been previously lost in obscurity. It was published in a modern edition in 1970, a copy of which eventually made its way into the hands of Magdalena Tomszinska, lutenist of the Kitchener-Waterloo based Renaissance ensemble **Greensleaves** (www.greensleaves.com). The result is a delightful CD entitled **Polish Popular Music of the XVIIth Century (Chestnut Hall Music CHM091115)** which features Tomszinska along with core members Marilyn Fung (vio-la da gamba) and Shannon Purves-Smith (recorders and viols), with arrangements and additional instruments played by Michael Purves-Smith plus a quartet of guest vocalists. From slow and stately pavans to light and frolicking dances, love songs and sacred texts, the disc provides welcome insight into the culture of a bygone time and place. The disc was sponsored in part by the Consulate General of the Republic of Poland in Toronto. The Consulate is also involved in the presentation of “Polish Peoples’ Republic - so far away and so close by...” an exhibit commemorating another bygone era – Polish culture during the Soviet years - prepared by the Polish Institute of National Remembrance in cooperation with the University of Toronto. It runs until June 18 at the Vivian & David Campbell Conference Facility, Munk School of Global Affairs, 1 Devonshire Place.

**A Voice Not Stilled** is the title of a Sinfonia Concertante for piano and orchestra by Michael Easton. It is also the title of the most recent disc by Toronto pianist Mary Kenedi which features a live recording of the European premiere of the work (**Echiquier Records ECD-010 www.MaryKenedi.com**). Extensive liner notes tell the story of this programmatic composition, based on a melody written by a victim of the Holocaust, Gabriella Kolliner, as remembered by her survivor brother many years after her death and transcribed by a nephew who never knew her. Young Peter Koliner hoped to one day compose a set of piano variations on “Gabi’s Theme” to honor his aunt, but later met Easton, a celebrated British-Australian composer, who was moved by the story and asked permission to use the theme himself. What he created was an extended homage to the composer-turned-doctor who perished at Auschwitz, integrating the theme in a number of dramatic and moving ways in the course of the four movements of the work: In the Beginning, Flight into Darkness, Music in the Silence of the Night and A Voice Not Stilled. “Gabi’s theme” is not the only musical reference here. The second movement incorporates the Jewish prayer **Kol Nidre** in a clarinet solo and the third movement makes very effective use of a hauntingly beautiful line from Schumann’s Piano Quartet with “Gabi’s Theme” interwoven as a counter melody. The final movement, which begins in calm reminiscent of a Grieg sunrise, gradually builds to ecstatic runs in the piano over rising orchestral accompaniment and then ends quietly, poignantly without a final cadence, after a number of iterations by the piano of the signature theme. Kenedi is in fine form in this live performance which was greeted by a standing ovation at the House of Culture in Teplice, in the Czech Republic on April 21, 2005 and the
North Czech Philharmonic shines under the baton of Charles Olivieri-Munroe. The CD also includes Kenedi performing two rarely recorded piano concertos – Scherzo Fantasque by Ernest Bloch and Rhapsody for Piano and Orchestra Op.1 by Bela Bartok.

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

David Olds
DISCovers Editor
discoveries@thewholenote.com

VOCAL

Samuel Arnold - Polly
Aradia; Kevin Mallon
Naxos 8.660241

This is a thorough and charming recording of the 50 rather slight musical numbers written and arranged for the little-known sequel to John Gay’s The Beggar’s Opera. The newly-published edition of the score is a labour of love by Robert Hoskins, a musicologist on faculty at the New Zealand School of Music in Wellington. The opera follows Polly Peachum to the West Indies as she seeks out MacHeath and the score follows a similar “ballad opera” blueprint, offering famous tunes of the day paired with literal and sometimes clumsy lyrics describing the characters’ predicaments.

Samuel Arnold

Meyerbeer - Il crociato in Egitto
Teatro La Fenice; Emmanuel Villaume
Naxos 8.660245-47

A great deal of what is known as “French Grand Opera” has Italian (Verdi’s “Don Carlos”) or German roots. Case in point for the latter – the output of Giacomo Meyerbeer (born Jakob Beer near Berlin). Known to today’s opera goes from a handful of showcase arias (“Shadow Song” from Dinorah, “O Paradis” from L’Africaine), Meyerbeer was in mid-nineteenth century the king of the genre. A direct musical descendant of Rossini, an inspiration to Bellini and Verdi, Meyerbeer’s operas were extraordinary triumphs.

Much of the credit for the present-day obsession of his work goes to the relentless campaign waged against him by Wagner. Motivated in equal parts by professional jealousy and anti-Semitism, Wagner decried and undermined Meyerbeer at every turn. It is then great to see the Master’s operas produced again. “The Crusader in Egypt” previous to its 2007 production at la Fenice was not staged for over 100 years. That alone would make this disc set worth owning, but then there are the performances. Even though Patricia Ciofi is a darling of the Venetian crowd, having heard her live in La Traviata, I have to admit I am not a fan. Her wobbly and frequently shrill soprano does warm up as the opera progresses, but the true revelation in this recording is Michael Maniaci. The role of Armano, once sung by the legendary Giuditta Pasta, offers him a great opportunity to showcase his unusual, beautiful voice. With a solid cast and great choral scenes, this disc set is highly recommended.

Larry Beckwith

Julian Wachner - Complete Choral Music Vol.1
Elora Festival Singers; Noel Edison
Naxos 8.559607

Not quite a household name, American composer/conductor Julian Wachner is now in his early 40s and has built himself a stylistic reputation for eclecticism. This recording by the Elora Festival Singers is an example of just how broad Wachner’s stylistic embrace can be. It is also another example of the artistically tenacious style that has become the hallmark of his career.

Robert Tomas

Carl Orff - Antigonae
Martha Mödl; Marianne Radev;
William Dooley; Carlos Alexander;
Bavarian Radio Chorus and Orchestra;
Wolfgang Sawallisch
Profil PFI09066

There’s a lot more to the Bavarian composer Carl Orff than the Gothic chorus of ‘O Fortuna’ that launched this refractory composer’s career in Nazi Germany in 1937 and has since reduced his reputation to a 1920s rock and roll pop culture icon. The rowdy monks and easy virtues of Carmina Burana pale in comparison to Orff’s later, more demanding works which find their voice in the pre-Christian era.

Following his compromised war years Orff began a trilogy of tragedies with this setting of Sophocles’ Antigonae in the German translation by the Romantic poet Friederich Holderlin. Much of the vocal writing is highly declamatory and unaccompanied, evoking the austere dramatic practice of ancient Greece. The drama is scored for a strikingly exotic ensemble of six each of trumpets, oboes, flutes and double basses, four harps, six pianos played by a dozen pianists and a panoply of percussion. Orff keeps these forces in reserve much of the time but when they weigh in the results are spectacular.

In hindsight, the ritualistic character of this 1949 work presages the music theatre of contemporary minimalism. The present recording features the commanding presence of contralto Martha Mödl as Antigone and a stellar cast of male voices led by the great Wolfgang Sawallisch in a Bavarian Radio live broadcast from 1958.

The early stereo tape, only recently obtained from the Mödl estate, is astonishingly well preserved and vivid and the performance, closely supervised by the composer, is consistently riveting. Sadly, no libretto is provided and the synopsis is quite useless.

Daniel Foley
of the EFS.

Because we most often associate a composer with an identifiable vocabulary or language, it’s a bit odd to find someone so stylistically diverse yet so secure in his writing. Wachner’s command of choral techniques and effects is solid and polished. The EFS’s ability to meet the exacting demands of this music makes this recording altogether remarkable.

Wachner describes his choral writing as “text-driven”. How important and effective this becomes evident as one plays through the 19 tracks of sacred and secular works. Poetic texts by E.E. Cummings and Rilke deliver fanciful, sensitive and experimental moments always linked to a detectably romantic undertone.

Wachner’s sacred music, by contrast, may appeal more to the structured expectations of its audience but is no less inventive than his art song. Perhaps the most colourful work on this recording is his Missa Brevis. Each of its four sections is clearly cast in a unique form with considerable variation in ensemble colour and tempo. Most importantly, Wachner never loses touch with the “other-worldliness” that needs to be at the heart of all sacred music.

Naxos has produced a fine recording with the EFS, which bodes well for their projected “complete choral music” series. ATMA plans a release in the fall of more Wachner music – for organ and orchestra.

**Alex Baran**

### Into Light

**Musica Intima**

ATMA ACD2 2613

The outstanding vocal ensemble Musica Intima is based in Vancouver, a city with a rich tradition of exploration in choral music. Musica Intima’s innovations are many. It is a youthful chorus of 12 outstanding professional musicians who perform without a conductor; instead, members have developed their own signals for musical intercommunication. They sing with pure, vibrato-less tone, and “Into Light” demonstrates their ability to sound effortless in the most difficult music.

There is much talk today of “spirituality in music” but do we know what we are talking about? For me, spirituality lies as much as anything in the way things happen musically; the processes in the work and how we experience them. At least, “Into Light” is to me a spiritual collection both in texts, religious or otherwise, and in musical settings by familiar and lesser-known Canadian composers. There is the sense of discovery, of seeing-beyond, in Three Hymns from R. Murray Schafer’s *The Fall Into Light*. And in the mystery of deep, dark, complex textures in Jocelyn Morlock’s *Exaudi*. Claude Vivier’s pleading, dissonant *Jesus erbarme dich* seems to come from a startlingly-evoked wilderness, while Imant Raminsh’s *fulness* harmonically-subtle *Ave Verum Corpus* keeps settling in an uncanny way on the “right” added-note chords, inversions, and spacings as it builds to an ecstatic climax.

“Into Light” was recorded beautifully by the team of producer Liz Hamel, engineer Don Harder, and digital editor Jonathan Quick. A must-buy for fans of choral music and of all-around musical excellence.

**Roger Knox**

### EARLY MUSIC AND PERIOD PERFORMANCE

**Rameau**

*Pieces de clavecin en concerts*

**Ensemble Masques; Olivier Fortin**

ATMA ACD2 2624

No, Jean-Philippe Rameau was not a sympathetic man. He was a misanthropic individual who lost no opportunity to start arguments with Jean-Jacques Rousseau during the heated discussions on the merits of French versus Italian opera.

From its very first tracks, *La Pantomine* and *L’indiscrète*, this is mercifully not apparent on this CD. Both display the virtuoso techniques of the baroque harpsichordist, in particular that French operatic style which Rameau came above all others to dominate.

There is an element of caricature to most of the sixteen movements in the collection. Speculation about the intended target - if any - for *La Laborde* remains to this day, but it is still a highly charming if eccentric composition. Possibly composed, one pundit says, to honour the inventor of an electric piano in 1759...

Of course, the *Pièces de clavecin* are not just about the harpsichord. Spirited violin-playing gives *L’Agacante* its name and places *La Cordicam* in its grand and exotic context. Measured flute-playing imparts a slightly sombre quality to *La Livri*, a lament on the passing of a musical patron.

To describe this CD as varied is a gross understatement. Pieces are scored for harpsichord, strings and woodwind, for personal acquaintances of Rameau and for his musical friends - in view of his hostile opinions they could hardly be for his enemies.

**Michael Schwartz**

**Handel in Darmstadt**

*Geneviève Soly*

Analekta AN 2 9121

Researching the music of Christoph Graupner led Geneviève Soly to the Darmstadt Harpsichord Book, which features works by four German composers: Graupner, Handel, Telemann and Kuhnau. Twenty-nine works by Handel are found in the collection and Ms Soly performs twenty-one on this CD - plus a parody on Graupner.

Handel’s *Chaconne* in G major receives the lively interpretation from Soly that this varied and florid piece deserves. The CD-notes - by Soly - are right to stress Handel’s lyricism.

Some cynically note that Handel was England’s best composer between Purcell and Elgar. The *Sonata del Signor Hendel* (sic), published in London in 1720, can justify this view. The second allegro and adagio are both testing pieces for any harpsichordist, the former with its two-voice structure of soprano over bass, and the latter sounding as if it were directly transcribed from organ to harpsichord.

Ms Soly adores Handel’s music. As well as meeting the challenge of the adagio already mentioned, she tackles the traditional stylised Baroque dance movements (the sarabande, gigue, allemande and courante). For this reviewer, however, the really inspired playing comes in the Sonata in G major. A test on account of its complexity, its speed, and even its pure stamina, this is Geneviève Soly at her most driven.

Soly’s choice of compositions by Handel is varied to say the least. A traditional German air and variations make up eight of the tracks - Handel at his jolliest. There is even what appears to be a parody of Graupner by Handel, a *marche en rondeau*.

At the age of eight, Ms Soly knew she would become a performer of classical music. How grateful we are for her ambition.

**Michael Schwartz**

**CLASSICAL AND BEYOND**

**Mendelssohn - Schubert**

*Afiara String Quartet; Alexander String Quartet*

Foghorn Records CD 1995 (www.afiara.com)

A debut CD is something like a “rookie year” hockey card. It makes you wonder where the talent behind it will ultimately end up – in stardom or in obscurity? Based on this disc, I’m prepared to go out on a sturdy limb and predict a bright future for the *Afiara String Quartet*.

In case you don’t know, the *Afiara Quartet* is a young group of Canadians: Valerie Li and Yuri Cho, violinists; David Samuel, viola; and Adrian...
From Gluck's 1762 opera Iphigénie en Aulide, the Dance of the Blessed Spirits is a sensitive (and unarranged) performance by Robert Aitken, the Afiara Quartet, and they were recently named University (where they studied with the Alexander Quartet), and two mentors, the Alexander Quartet, and the two groups merge seamlessly into one glorious ensemble. This is exciting playing – a rich performance that does full justice to Mendelssohn's youthful masterpiece.

Editor's Note: At a recent Mooredale Concert where they performed with renowned flutist Robert Aitken, the Afiara Quartet was presented with the $25,000 2010 Young Canadian Musicians Award. The quartet will return to Mooredale Concerts on October 31 to perform with co-winner of the award, pianist Wonny Song.

Lisz - Années de Pelerinage Suisse
André Laplante
Analekta AN 2 9980

André Laplante by now can be referred to as Canada's 'national treasure'. He is a well established artist especially in the Romantic repertoire and has a worldwide reputation with critics comparing him sometimes to Richter and Horowitz. This new recording for the Analekta label tackles Liszt in an ambitious, rarely recorded program of the first book of the 21 year old Liszt's romantic wanderings with Countess Marie d'Agoult.

Liszt met the Countess in 1832 in Paris, a married woman 6 years older, but this did not prevent one of the century's most famous and productive love affairs from developing. Three years later Marie left her family and ran off with Franz to Switzerland, later to Italy. There were 3 children born out of this union, among them Cosima who eventually married Richard Wagner.

As we listen, the pieces vary in character from invocations of natural beauty (Lac de Wallenstadt), literary associations with Byron, Schiller, Goethe, Senacour (Vallée d'Obermann), to force of nature (L'Oraige, pastoral melodies (Pastorale, Église) and homage to Swiss history (Chapelle de Guillaume Tell).

Many of the pieces even appear improvised. We can just see after a day of admiring the majestic Swiss countryside, Liszt composing on the piano and playing to his object of affection. Often the quiet, self searching beginnings develop into passion with great intensity.

To capture the many layered complexities of this set, Laplante is the ideal choice and this recording shows it. Being an unassuming, introspective personality, his performances have insightful sensitivity, but never overt emotionalism, dazzling power and virtuosity that never is meant to show off and rich imagination characteristic of a great artist.

Janos Gardonyi

Fantasy - A Night at the Opera
Emmanuel Pahud; Rotterdam Philharmonic Orchestra; Yannick Nézet-Séguin
EMI Classics 4 57814 2

During my period in music retail many years ago, I was once asked by a customer, "I need a disc of operatic arias, but I don't want the singing, only the music" (!). I've undoubtedly told this story before, and I repeat it now only because it ties in so well with this new EMI recording titled "Fantasy - A Night at the Opera" featuring flutist Emmanuel Pahud with the Rotterdam Philharmonic under the direction of Canadian conductor par excellence Yannick Nézet-Séguin.

As the name suggests, this disc comprises an attractive collection of opera arias as arranged for flute and orchestra. While the operas from which they are derived are familiar, such as Verdi's La Traviata, and Bizet's Carmen - the arrangers are decidedly less so, and contrary to what one might think, not all date from the 19th century. For example, the Fantasy on Mozart's Magic Flute, was composed by Robert Forbes (born in 1939), and the paraphrase from Tchaikovsky's Eugene Onegin was written by Guy Braunstein, born as recently as 1971. Also included on the disc is a sensitive (and unarranged) performance of the lyrical Dance of the Blessed Spirits from Gluck's 1762 opera Orphée et Eurydice.

Not surprisingly, Pahud has no difficulty in meeting the technical demands of the virtuosic and high-spirited writing inherent here, while the Rotterdam Philharmonic, under Nézet-Séguin's competent baton provides a tasteful and strongly supportive accompaniment.

While most of these arrangements wouldn't really be classified as Great Music, the disc is nevertheless entertaining and diverting, a true showcase for Emmanuel Pahud's talents, and proof indeed that Nézet-Séguin is just as at home with this lighter more flamboyant repertoire as he is with music of a more serious nature. Recommended.

Richard Haskell

The Young Romantic - A Portrait of Yundi
Barbara Willis Sweete
EuroArts 3079058

Pianist Yundi (he has dropped the use of his last name Li!) is an almost mythical celebrity in China. Since winning the Chopin piano competition at the young age of 18, he has captured the hearts of the people of China, and has a busy international performing schedule, much to the credit of his highly emotional and theatrical performance style. So how then to portray him on film, without the finished product becoming an advertorial to the young pianist?

Director Barbara Willis Sweete's approach is brilliant - her premise seems to be to present him in a series of contrasting milieus: Yundi on tour in China versus Yundi in Berlin preparing for a recording/concert with the Berlin Philharmonic; The youthful serious soloist Yundi working with the senior witty Maestro Seiji Ozawa; Yundi as a child accordionist versus Yundi the young classical star; Yundi the classical pianist performing with Jay Chou, the pop star keyboardist; His family lovingly reminiscing about his childhood while also lamenting with justifiable sadness that he just doesn't visit them enough now. Only the segment with Yundi playing ping pong with TSO conductor Peter Oundjian seems idiosyncratic and out of place. Be prepared to be shocked as well – Yundi practiced up to eight hours a day as a child and some of the teaching methods employed are questionable too!

This is a beautiful flowing film that gives a well rounded portrait of the globetrotting pianist as a young man. The high Rhombs production standards are maintained – the visuals, storyline and editing are seamless. Bonus tracks of Chopin performances are an added treat. Fans and critics alike will enjoy, and also at times be disconcerted, by this superlative made documentary.

Tiina Kiik

Editor's Note: Yundi's latest CD release is the complete Chopin Nocturnes on EMI Classics (6 08391 2).

The Strange Case of Delfina Potocka – The Mystery of Chopin
Directed by Tony Palmer
TP-DVD160

This is a thought-provoking, intriguing film
about an extremely controversial subject. The argument of this DVD is set down in the enclosed notes: "It was a matter of national and socialist pride when, in November 1943, the new Communist Government of Poland asked for, and received, the heart of Chopin previously buried in Paris. Against this background, a woman called Paulina Czerniaka approached the Polish Minister of Culture, claiming to have some love letters from the composer to her great-grandmother, the Countess Delfina Potocka. At first curious, but eventually alarmed, the Ministry began a witch-hunt against Madame Czerniaka. For while it was true that there was an historic figure called Delfina Potocka – she was the only lover to whom Chopin dedicated any music – these letters were said to be pornographic, anti-Semitic and thoroughly damaging to the image of the composer as a Polish hero which the Communist government wished to promote. Czerniaka ‘committed suicide’ on October 17, 1949 one hundred years to the day after the death of Chopin. Or was she murdered, and if so, why? Were the letters in fact forgeries? And what was the truth about Delfina Potocka?

As Czerniaka encounters publishers and persons in authority, we are privy to selected personal, confidential and intimate details from the composer’s letters. The events revealed in the letters are enacted, in chronological order, by a thoroughly believable cast. In his book Chopin the Unknown, Polish music scholar, conductor and composer, Mateo Glniels delves deeply into the Delfina Potocka affair (Assumption University of Windsor Press, 1963). Glniels’ credentials are impeccable and of this book, Roman W. Cegielski, President of the International Chopin Foundation, wrote “I think it is authoritative and inventive. Distinctive, the performances are both authoritative and inventive.

If I Were a Bird - A Piano Aviary
Michael Lewin
Dorian Sono Luminus DSL-92103

Olivier Messiaen once opined that birds were probably the greatest musicians to inhabit our planet, and they have indeed been inspiring many a composer and musician for centuries. With this disc, Michael Lewin pays homage to our feathered muses with a fascinating and entertaining mixture of works for solo piano.

Music by a rich array of composers is found here, and the diversity works brilliantly. There are whimsical offerings by Hoffman, MacDowell and Jensen; touches of delicate melancholy by Grieg, Granados and Schumann; and Rameau and Daquin are tastefully played on a Steinway concert grand. Transcriptions of Glinka, Saint-Saëns, Alabieff and Stravinsky are included, of which the Danse infernale from Firebird is most grand; and Messiaen himself is exquisitely represented by The Dove, written when he was twenty. Lewin also knocks off an enthusiastic rendition of the Joplinesque Turkey in the Straw and it fits the program to perfection.

The pacing of this ‘piano aviary’ is delightful and Lewin plays to dazzling and touchingly expressive effect. Highlights for me are the Messiaen and Schumann, and his renditions of Ravel’s Sad Birds and Cyril Scott’s Water Wagtail, but I will listen to this entire disc repeatedly with great pleasure. Kudos also to the designer of the booklet in which this CD is housed – the design with its rich colours and elegant illustrations is as impressive as the music within.

Alison Melville

MODERN AND CONTEMPORARY

Two Roads to Exile

ARC Ensemble
RCA Red Seal 88697 64490 2

“A sense of exile”, the opening of the CD booklet notes tells us, “is not always accompanied by geographcal displacement.” Hence the title of this outstanding disc of virtually unknown works by Adolf Busch – who, although not Jewish, chose to leave Germany when Hitler came to power in 1933 – and Walter Braunfels, who, while half-Jewish, chose to remain in Germany despite the implications for his career and personal safety.

Toronto’s ARC Ensemble (Artists of The Royal Conservatory) specializes in reviving long-buried and essentially-forgotten repertoire, especially the works of composers whose lives were fundamentally altered by the Second World War and in particular by the Holocaust.

Both Busch, now remembered primarily as a violinist and as leader of the Busch Quartet, and Braunfels were established composers in 1920s Germany. Busch’s String Sextet Op.40 from 1928 (revised in 1933) remains unpublished, however, and Braunfel’s String Quintet Op.63, from 1945, has never been recorded before. Both works are strongly in the German Romantic tradition, a factor which worked against both composers in the post-war years, despite their treatment by the Third Reich.

The ARC members – Marie Bérard and Benjamin Bowman (violins), Steven Dann and Carolyn Blackwell (violas), Bryan Epperson and David Hetherington (cellos) – are superb throughout. Recorded in the RCM’s Koerner Hall last November, every nuance of their performance is magnificently captured by producer David Frost. The recording has the distinction of being the first produced in this acoustically superior new concert venue. The excellent booklet notes are by ARC artistic Director Simon Wynberg. An absolute gem of a CD.

Terry Robbins

Old School: James Tenney
Zeitkratzer
Zeitkratzer Productions ZKR 0010

Without the necessity for surround-sound or other methods of sonic dissemination, James Tenney (1934-2006) composed tension-laden pieces such as the three here, whose crescendos and decrescendos derive from concentrated orchestration. As the Berlin-based, ad hoc Zeitkratzer ensemble of two woodwinds, two brass, three strings, percussion and director/pianist Reinhold Friedl demonstrate on this exceptional CD, properly performing the themes of the long-time (1976-2000) York University music professor depends as much on harmonic convergence as intonation, attack and acoustics.

Most fascinating and mostly fortissimo is 1988’s Critical Band. Based on standard pitch A and its fundamentals, this exercise in tonal expansion undulates on pitches that concentrate and divide as they modulate in finitesimally and recurrently. Only when the final variation arrives can the capillary timbres of Matt Davis’ trumpet and Hayden Chisholm’s alto saxophone be distinguished from the others. Slightly lengthier, 1976’s Harmonium #2, which details the deliberate build-up and break-down of a chord, exposes fundamentals, as the harmonic progression expands through Friedl’s intense keyboard clusters. After variants on the narrative – related to the circle of fifths – reflect inwards onto themselves as they advance chromatically, the resolution involves a crescendo involving articulating Hilary Jeffrey’s trombone reverberations plus thick piano patterns.

Distinctive, the performances are both authoritative and inventive.

Ken Waxman
In an age when almost anyone can put out a CD and almost everybody does, in some cases reducing the music to the status of a calling card, it’s refreshing to come across a first time album by a veteran player who simply wants to “tell his story”.

The musician is Ottawa born saxophonist, Hugh O’Connor, who began playing in the late 1940s, has just released his first CD. His approach is refreshingly melodic and he plays with an authority that says, “For me, here’s where it’s at.”

Recorded in the Almonte Ontario Old Town Hall, the CD consists of a programme of superior standards ranging from the seldom played A Portrait Of Jenny to the frequently performed My Funny Valentine on the opening chorus of which there is a Desmond-ish quality to the sound of his horn. But Hugh is definitely his own man and puts an individual stamp on this recording which also includes such great songs as In The Wee Small Hours, How About You and The More I See You.

He is ably and tastefully accompanied by pianist Mark Ferguson - yes the same Mark who used to be a trombone player in Toronto - bassist John Geggie and, on five of the twelve tracks, drummer Don Johnson. Although active and successful, mainly around the Ottawa area, he has maintained a relatively low profile on the Canadian jazz scene. Perhaps that can change with the release of this very welcome CD.

Jim Galloway

Little Hearts
Shannon Butcher
Independent SB2010
(www.shannonbutcher.com)

Jazz singer Shannon Butcher has come out with another great album and its main strength is in the material she’s chosen to cover. She’s done what I think all modern jazz singers should be doing, i.e. quit covering the done-to-death standards and look to a more modern songbook for fodder. Sure there’s a place for the Gershwin and Porter rehearsings now and then - especially in live performance - but when greats like Ella and Sarah have recorded them before, a singer had better be bringing something pretty interesting to the party, or why should we buy it? So when I see 70s and 80s tunes on a CD cover, as is the case with “Little Hearts,” it’s a sign that an artist is thinking outside the box, and that’s what jazz is all about. The Bacharach-David beauty Walk on By gets a moody, heartfelt treatment that reflects the sentiment of the lyrics better than the peppy Warwick original (sorry Dionne!) and Bryan Adams’ Run to You goes Latin American with Daniel Stone on cajon and Rob Pilitch doing his usual tasteful nylon string guitar work.

Butcher has also done some very fine songwriting on this album. Joy in My Heart kicks off the disc with a soulful ode to staying positive and the duet with the enormously talented Michael Kaeshammer - The Last Word - is a cute nod to 60s romantic comedies. The one older standard covered here - Irving Berlin’s What’ll I Do - has been given an inventive all-country facelift courtesy of Pilitch’s twangy, plaintive guitar work.

Cathy Riches

New York Review

Concert Note: Butcher’s CD release event is at Hugh’s Room on June 2.

IT’S OUR JAZZ

By Geoff Chapman

There’s no short-age of forceful pianists in Montreal and one of the most promising on the A-list is South Korea-born Min Rager, whose First Steps (Effendi FND09 www.ragermusic.com) is very welcome five years after her sterling debut “Bright Road”. The all-original ten-track mostly mainstream program sparkles from the start of the opening blues Nothing To Gain, Nothing To Lose, heartily aided by an equally A-list of sidemen that includes excellent trumpeter Kevin Dean, alto Donny Kennedy and drummer Andre White. The title-piece is a sneakily smart take on the Coltrane classic (Giants Steps of course) while other unabashedly modern tunes have a plethora of slithery solos, confidently delivered, that punctuate melodies and attractive harmonic structures. As well as offering slick counterpoint, Rager conjures filigree runs that sound entirely appropriate on Beila, a duo with Dean, followed by the even more arresting ballad Persistence Of Memory a trio take with Dean and American tenor Walt Weiskopf. Passing is a high-voltage burner, Dean scores again on Portrait Of Miles, with Goodbye Manhattan a passionate slow blues, just one gem in an illuminating set.

Bassist Al Henderson is a formidable bandleader (notably his quartet and quintet) and composer (notably his work with Time Warp and recasting Duke Ellington) so it’s no surprise he’s in ambitious mode on the Juno-nominated Al Henderson Septet - Regeneration (Cornerstone CRST CD 132 www.alhenderson.ca). He taxes his all-star companions with a 10-piece program anchored by a six-part suite inspired by the architectural vision of Raymond Moriyama, specifically his ideas for the Canadian War Museum. This in turn has led Henderson to muse on the nature of war and the result is a work of both quality and interest interpreted with some distinction by his team – hornmen Alex Dean and Pat LaBarbera, pianist Richard White man, drummer Barry Romberg and a pair of cellists, Matt Brubeck and Mark Chambers. With a difficult set of ideas to convey, this nonetheless must be successful. There’s other material here that nods to Inuit artist Tur ataga Ragge (Spirit Owl) and punta rocker
Andy Palacio (Palacio) plus other tracks that offer chamber jazz, vaudeville and reflective passages.

Toronto guitarist Roy Patterson is always worth hearing, a long-term member of the local string elite and an artist replete with driving notions and thriving imagination. He justifies this on Roy Patterson Trio – Atlantic Blues (Toronto Jazz Composers Collective TICC AS 001 www.roypatterson.com). For this elegant eight-tone master class the leader is supported by ageless sideman bass Don Thompson and drummer Terry Clarke for long workouts on a mix of standards and three Patterson tunes, a live session recorded at Zooma Zooma Café in Jordan Village on the Niagara Escarpment. The musical atmosphere is warm, subtle, sophisticated and intimate, ripe with creative ingenuity, and the threesome works as one unit with playing that’s almost spiritual. Patterson’s deft fingerling keeps melodies intact and everything precise and delineated. His title tune is suitably broody, bodies intact and everything precise and definite.

Favela Silents (Black Hen Music BHCD-1920) is freewheeling pleasure, the exotic sheen of Brazilian music comes through on Jobim’s Favela, yet one gets the feeling that the guitarist is even more appealing when he casts off the unmistakable influence of Jim Hall. One question remains. Why is this Patterson’s first album in eight years?

The prolific Andrew Downing, his reputation as bassist-bandleader-composer already established, takes a bold step with his newest album Silents (Black Hen Music BHCD-0058 www.andrewdowning.com). His fascination with silent movies has led to this examination by a dozen musicians of a pair of early 20th century films – horror masterpiece The Cabinet Of Doctor Caligari from 1920 by Germany’s Robert Weine and the fantasy tale Impossible Voyage from 1904 by France’s George Melies. Downing has created 18 tunes that pinpoint episodes in the films and the execution by the players – Downing forsaking bass for the guitarist is even more appealing when he switches from lyricism to abstraction and is fully in control though there’s less jazz focus on occasion. He gets sympathetic backing from bass Andrew Pacheco and drummer Jay Sussman in what’s free improv with an innate sense of structure. The trio is both thoughtful and adventurous, keeps jarring elements to a minimum, inserts classical influences and, importantly, play quieter than The Bad Plus. Best tunes: Song For Under A Bridge, Recovery and Lost Arrow.

By Ken Waxman

Long-established jazz groups have become as common as pop hits based on Mozart melodies topping the charts – they sometimes exist. But with accomplished improvisers tempted by side projects, bands often reconstitute and sidemen regularly have their own gigs. In most cases, though, this doesn’t affect the music’s quality.

Two bands confirm these realities. Ken Vandermark’s Vandermark5 (V5), which is at SPK (Polish Combatants Hall) June 17, has been together with only one personnel change for almost 15 years. Yet even Chicago-based Vandermark is involved in multiple side projects, as common as pop hits based on Mozart melodies topping the charts – they sometimes exist. But with accomplished improvisers tempted by side projects, bands often reconstitute and sidemen regularly have their own gigs. In most cases, though, this doesn’t affect the music’s quality.

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EXTENDED PLAY - Combos: Ad Hoc and Long Constituted in Toronto

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Two bands confirm these realities. Ken Vandermark’s Vandermark5 (V5), which is at SPK (Polish Combatants Hall) June 17, has been together with only one personnel change for almost 15 years. Yet even Chicago-based Vandermark is involved in multiple side projects, as common as pop hits based on Mozart melodies topping the charts – they sometimes exist. But with accomplished improvisers tempted by side projects, bands often reconstitute and sidemen regularly have their own gigs. In most cases, though, this doesn’t affect the music’s quality.
saxophonist Daniel Carter’s tightened reed snarls, in multi counterpoint. The performance swells to shrieking horn glossolalia, stretched and scattered bass-string reverberations. Chamber interludes, the CD’s response to Bisio’s chiming, slapping string chromatic chords working out a challenge or as every tune is on.

Sophisticated piano-bass double contrapuntal interaction get an even better showcase on Session at 475 Kent (Mutable 17537-2 www.mutablemusic.com) as every tune is a culmination of Crothers’ thickly voiced, chromatic chords working out a challenge or response to Bisio’s chiming, slapping string reverberations. Chamber interludes, the CD’s four lengthy tracks evolve similarly to Resonance, the CD’s climactic finale. With Bisio double-stopping and pulling his strings fortissimo, Crothers’ glissandi and metronomic pumping, gradually give the sympathetic dynamic a novel undercurrent of unrelieved tension – embellished by the pianist’s strumming syncopation and the bassist’s woody string-stopping. Lightening her touch with freer harmonies, Bisio follows and shifts downwards into diminished pulsates until the notes from both directions merge into a satisfying, protoplasmic whole.

OLD WINE IN NEW BOTTLES
Fine Old Recordings Re-released

By Bruce Surtees

When she was 16 years old, cellist Ofra Harnoy emerged as a phenomenal musician with a distinctive style and sound. She was wooed by record companies and by the time she was 20 she had been signed to an exclusive contract by RCA Red Seal, which meant that she was promoted world-wide and engaged to appear and record with major international orchestras, such as the London Philharmonic. This kind of contract, signed in New York, was the first awarded to a Canadian since Glenn Gould. DOREMI CD (DH-6607) contains three concertos recorded for Fanfare before the RCA signing and subsequently reissued by RCA in the mid 1980s. The light-hearted, flamboyant Offenbach Concerto in G major, with Erich Kunzel and the Cincinnati Symphony is followed by Tchaikovsky’s Ro- coco Variations and the Saint-SAëns no.1 both with Paul Freeman and the Victoria Symphony. Strikingly apparent throughout all three are Harnoy’s natural musicality and effortless execution, giving performances worthy of a dedicatee. To our loss, by about 30, with her prestigious career in full bloom, she stopped performing. This CD is a shining reminder of an exceptional talent.

Toronto concert goers won’t soon forget the Sibelius Festival in Roy Thompson Hall last April. Guest conductor Thomas Dausgaard inspired the Toronto Symphony to achieve and sustain unsuspected levels of refinement and charm from shuttering tuttis to hushed pianissimos. Dausgaard is a master of this repertoire as are and were other conductors, notably Beecham, Barbirolli, Koussievitzky, Karajan, Osno Vanska, Vladimir Ashkenazy, and Leonard Bernstein. The Un- tel videos of four Sibelius Symphonies (1, 2, 5, & 7), with the Vienna Philharmonic under Bernstein have been released by Cma- jor on 2 DVDs (702208). Some 20 years have passed since the live performances but age has not lessened their immediate impact. Symphony No.2 from October 1986 is a performance not of crescendo upon crescendo but of perfectly judged tempi and dynamics culminating in a definitive final statement. This is not possible if the conductor, as often happens, ‘gives it away’ too early and too often. The First, from February 1990 was recorded a bare eight months before the con- ductor’s death. Bernstein, although clearly enervated after the first movement (you can see it in his face and body), could not have offered a more searing valedictory address. The Fifth has real pulse and tension waiting to be relieved only by the final considered chords. Very special. In truth, they are all special, conducted by the wunderkind who never lost his heuristic mind. Excellent video definition, faultless camera work and thrilling five channel audio make this set quite irresistible.

Since Daniel Barenboim made his celebrate- red recordings of the Brahms Concertos with Barbirolli and the Philharmonia in 1967 we have seen and heard him in this repertoire many times. Barenboim’s Brahms is au- thoritative, vigorous and second to none. On a recent DVD of the First Concerto we heard him with Zubin Mehta and the Israel Philharmonic and now another performance has arrived from EuroArts (202202108), recorded on May 1, 2004 in the Herodes Atticus Odeon in Ath- ens. Simon Rattle conducts the Berlin Philhar- monic during their first European concert tour after he took over as chief conduct- or. Even though it is an open air event, the sound is remarkable and the balances ideal. The orchestra plays with splendid vitality, confirming, as if it were necessary, the wis- dom of his appointment. The orchestra offers a passionate reading of Brahms Piano Quar- tet No.1 op.25 in the orchestration by Arn- old Schoenberg. This performance by Rat- tle and company has the impact and scale of another Brahms symphony. Watching the video reveals the high level of excitement and enthusiasm of the players and conductor. Brahms enthusiasts must not pass this by.

O.FORTUNA is Tony Palmer’s film offering a warts and all portrait of the late Carl Orff, the composer of Carmina Burana, Der Mond, Oedipus, Prometheus, Antigonea, Der Kluge, Music for Children, etc, etc (TP- DVD113). Orff was a man who would tolerate nothing short of perfection in perform- ances of his work and who burst into a vitriolic attack against those who fell short. There are no actors; everyone seen and heard are the actual musicians and pro- ducers involved with Orff, his wives and offspring. Orff is seen in interviews and in demanding encounters with his colleagues. No complete performances are included in this DVD which provides extensive insights into this complex composer and human being who, as wife number three says, should have been born 2500 years ago. One thing is sure: you will listen to his works with fresh ears hereafter.

Jascha Horenstein was an iconic conductor or who, although he was in demand on every continent, did not become the music director of a major orchestra even though he conducted them regularly. He was considered by many to be in the league of Furtwangler and Klemperer. DOREMI has a DVD of the Beethoven Ninth with the ORTF (DHR-7960) from October 31, 1963 with an all-star cast, Pi- lar Lorengar, Marga Hofgen, Josef Trax- el and Otto Weiner. This is one of only two known videos of Horenstein con- ducting. One suspects that a 30 second drop in sound level of the opening bars held back any official release. Nevertheless, this is an essential item for collectors, in spite of the picture quality of a vintage VHS with sound to match.
University, and Nadina also teaches for the University of Toronto and the Glenn Gould School. Nadina and Guy are the artistic co-directors of the Grand River Baroque Festival.

www.grbf.ca
www.guymackiejackson.com

- June 18–20: Grand River Baroque Festival (Guy and Mackie)
- June 24–July 11: Oregon Bach Festival (Guy)
- July 3–11: Aradia in Italy – The Centre for Opera Studies in Italy
- July 19, 25–31: Festival of the Sound (Guy)
- August 3–4: Ottawa International Chamber Music Festival, August 3, 4 (Guy and Nadina)
- August 12: Kincardine Summer Music Festival (Guy)

Elizabeth Shepherd
Elizabeth Shepherd is a twice Juno-nominated Toronto-based singer-songwriter/pianist/arranger. Her unique voice fuses the many sounds that have shaped her with others that are clearly her own. Some of what you can hear in her music: jazz (thanks to a McGill degree), hip-hop (thanks to college radio and record sales), soulful 1970s (thanks to her brother), latin (thanks to touring with a 17-piece Cuban band), French folk (thanks to her time living in France as a child), and classical (thanks to her Dad). She writes, arranges, records and produces, and has a busy tour schedule – from Japan to Europe to Canada and the US.

www.elizabethshepherd.com

- June 12: Nighttown, Cleveland, Ohio
- June 23: The Pearl Company, Hamilton, Ontario
- June 26: The Schoolhouse/Neat Café, Burnstown, Ontario
- June 27: Montreal Jazz Festival, Montreal
- July 2: Toronto Jazz Festival, Toronto

Finally, our blog has been active in the last month. Cathy Riches has posted two items on our website: one is a tribute to the late Rob McConnell, leader of the Boss Brass; and the other is on a new documentary film, El Payo, about flamenco guitarist David Phillips.

And a couple of weeks ago, I felt inspired to comment on the Canadian Opera Company’s foray into the beekeeping business. Like just about everyone else these days, the bees on the roof of the Four Seasons Centre have their own blog, which is now linked to ours.

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Twin Primes, and an Integral House

DAVID PERLMAN

Right now I’m sitting thinking of giving James Stewart, the mind behind Integral House, a call. “Hello James,” I’ll say, “I’ve got a question about twin primes*, here, and I’m a bit out of my depth.” “Might I ask which two?” he’ll maybe say, and I will reply, “Well, 149 and 151, actually. But they could be any two. I just need to know what to call them in relation to each other – senior/junior; elder/younger; good/evil; or what? And I want to know if there’s a name for a number, 150 in this case, that’s sandwiched between twin primes.”

I would obviously have to explain that my sudden interest in math is because this issue of the magazine (June 2010) is number 149, and the first issue of the new season will be number 151. And that sometime in between, The WholeNote will actually turn fifteen. (That’s ten issues a year. Count ‘em.)

But I don’t think I will call Dr. James Drewry Stewart today. All I’m doing today is trying to come up with a cute angle for this one story that is still delaying the departure of issue number 149 for the printer. I will save my phonecall for a much more interesting story waiting to be written, about the man behind Integral House, which is rapidly becoming one of the more interesting power points on the Southern Ontario’s musical landscape.

I was at Integral House a couple of years back, for a house concert launching that summer’s Toronto Summer Music Academy and Festival. But Vanessa Goymour, Manager of Jeunesses Musicales (Ontario), whose organization shares our enclave on the 5th floor of 720 Bathurst Street, was there just last week, for an event in support of Moshe Hammer’s “The Hammer Band” launched in 2006. “From violence to violins” is The Hammer Band motto, and they exist to do just that, providing instruments and instruction to youth who might not have access to either.

First thing to get straight when you do talk to James Stewart” Vanessa advised, “is it’s INtegral House, not InTEGral House. I made that mistake. It’s mathematical, I guess. But there’s a great musical story there, too.”

Indeed. But, as I said, it’s a story for another day. Right now the story is twins. Issue 149, the elder twin, looks much like its older siblings – after fourteen years and ten months of doing this, we’ve got some things figured out!

But I have a sneaking suspicion that by September, when 151, the younger twin, issues forth, more than a few things are going to be a bit different around here! (After all, we’ll have turned fifteen in the meanwhile, and we all know how different from fourteen fifteen can be.)

I won’t jinx things, though, by predicting. Don’t have time, anyway. Getting this magazine (twins and all) to bed is my prime imperative. ■

David Perlman, publisher
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* Twin primes: A twin prime is a prime number that differs from another prime number by two. Some examples of twin prime pairs are (3, 5), (5, 7), (11, 13), (17, 19), (29, 31), (41, 43), and, skipping a few, (149,151). —Wikipedia
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