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Günther Herbig, conductor & Johannes Moser, piano
Haydn: Cello Concerto in C Major
Mahler: Symphony No. 6 “Tragic”

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![Music’s Child: Doubleheader!](image2)

**PAGE 45,46**
Less of this means more of ... what, I ask myself?

How to survive the internet – tip number one:
To avoid embarrassing the librarian, do not type the phrase “heavenly body” into Google or Yahoo if you are looking for an image of an asteroid on line.

I know this because of what happened after the announcement, on April 9, that Victoria astronomer David Balam had named “his” new-found asteroid tafelmusik in honour of Toronto’s most esteemed baroque ensemble.

Great topic for an editorial, I said, and flailed around on the internet for a bit, trying to find out what musical company tafelmusik would be keeping in its lofty new orbit. I decided to look for a photo. ....

It’s typical of the storytelling panache that invented at the same time the telescope was. Thenewclassicalfmz.

Flying back 400 years to the music being an asteroid on line.

Astronomer David Balam had named “his” new-found asteroid tafelmusik in honour of Toronto’s most esteemed baroque ensemble.

Better stick to asteroids, Mr. Balam, is my advice. You’ll make fewer enemies. I know a media genius in town who’d pay a good price for a celestial rolling stone called thenewclassicalfmz.

(Inviting all readers to join me on the newly launched WholeNote blog for discussion of this and other earth-shaking topics.)

In that part of the media asteroid belt known as The WholeNote, we’ve got a bit of naming and renaming going on ourselves, the upshot of which is that this will be my last little essay as the editor of WholeNote.

Weep not, though. I am merely migrating one cubicle over – to the Publisher’s perch. So you haven’t heard the last of me, just the last little essay as the editor of WholeNote.

And as I turn the page on this fourteen-year chapter, there are definitely parts of it I’m looking forward to less of.
Benefit concert for:
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EVERGREEN CLUB CONTEMPORARY GAMELAN AT TWENTY-FIVE

by Karen Ages

Anniversaries are a time to look back and reflect on time spent together, or on one’s accomplishments over the years, and the Evergreen Club Contemporary Gamelan is doing just that. They celebrate their 25th anniversary season this month, with three different concerts: May 2 at the Open Ears Festival in Kitchener, and May 4 and 11 at the Music Gallery.

I asked long-time member and suling player Andrew Timar to tell me a bit about the Ensemble and his role within it. Here’s an abbreviated version below. For a more in-depth “tell all” account, please visit www.thewholenote.com.

Karen Ages: When was the Evergreen Club founded, and who were its original members?

Andrew Timar: Jon Siddall founded the group in 1983. Many of the first ECCG musicians were also composers who wrote music for our degung (type of gamelan). These included American composer/musician Miguel Frasconi, percussionist/composer Mark Duggan, percussionist and now ethnomusicologist Michael Bakan, pianist/musical sculptor/composer Gordon Monahan, and clarinetist/composer Robert Stevenson (currently Artistic Director of Arraymusic). ECCG’s first suling (vertical bamboo flute) player was Ann McKeighan (now a CBC music producer), but I took over this duty from the second season onward. My learning curve was quite steep, since we had several difficult commissions to premiere, such as Trichi Sankaran’s Svara Laya.

KA: Where do the instruments come from?

AT: Our first set was made in West Java, the home of degung (a type of gamelan ensemble). Our present degung was made in 1998-9 of the finest bronze by noted gamelan maker Tentrem Sarwanto of Surakarta, Central Java. Several of us made the trip to his workshop to negotiate the instrumental range and tuning. In the case of both sets, we made the “furniture” out of Canadian hard maple, on which the sounding parts of the instruments rest, here in Southern Ontario. This combination of the best of Javanese gong forging resting on prime Canadian maple serves as a metaphor for the group’s multi-cultural approach.

KA: Was the original objective of ECCG to commission contemporary works, or did it start out as a traditional ensemble playing traditional works?

AT: Right from the beginning our focus was on contemporary Western compositions, many of which we wrote ourselves. At that time there were no other gamelans in the country, let alone gamelan teachers to study with. The group’s leader Jon Siddall’s entry into the gamelan world was via the American composer Lou Harrison (1917-2003), who himself had only recently studied the Sundanese musical basis of degung. Siddall did introduce a few traditional works, but even these were in Harrison’s own “adapted” versions using Western notation. In 1993 we invited the Sundanese multi-instrumentalist Burhan Sukarma to teach us degung repertoire and performance practice. Several of us have gone on to study gamelan music performance of various sorts, as well as other Indonesian music genres.

KA: Can you tell me something about Evergreen’s repertoire, both the contemporary compositions, and the traditional Sundanese pieces?

AT: The core corpus of Sundanese lagu-lagu degung klasik (musical canon of the gamelan degung) is about 50 – 60 works. We’ve performed some dozen of these over the years. Some have been released on our CDs: Solo, (Artifact, 2002), and Sunda Song (Naxos, 2004). As for the other 90% of our repertoire, they’re compositions we’ve commissioned from Canadian, American, South American and European composers. These include works by two of the most important 20th-century composers, Lou Harrison (1917-2003) and John Cage (1912-1992). Canadian composers such as Gilles Tremblay, Chan Ka-Nin, James Tenney and Walter Boudreau, to name just a few, form the majority of our repertoire, however. We are particularly proud of our active commissioning policy, which has generated more than 150 compositions to date.

KA: When did you first become interested in the Suling, and with whom did you study?

AT: Perhaps it was my woodwind-playing background (I was a bassoonist and had also studied recorders and shawms at York University), which paved the way. Jon Siddall gave me my first suling pointers in 1983, though I must say that I learned essentially “on the job.” It was only in 1988 that I made my first trip to Indonesia, where I had two brief lessons on Sundanese suling. My first series of intensive suling lessons were with Burhan Sukarma, the foremost suling player of his generation, in 1993 in Toronto, and then several times later at his San Jose home. I also studied in Bandung, Indonesia with one of the leading suling players, Endang Sukandar.

KA: Tell me something about the instrument itself. I know you’ve got quite a collection: what determines which suling you will use for any given concert or piece?

AT: The suling is a “ring flute” made of bamboo. Its ring is made of a strip of split bamboo tied to the cut node at one end of the length of bamboo. The ring and cut node form a channel to blow through. The sort of bamboo which the Sundanese call temiang grows straight and has the desired blond colour. Its long internodal length means its bore doesn’t have to be drilled or shaped. While I’ve taken lessons on the Balinese and Javanese suling and have those in my collection of roughly 200, it’s the Sundanese varieties which I play most often. There are primarily two types used in degung. One has six finger-holes (suling panjang, or suling tembang) and has a lower tonal range; the other has four holes (suling degung) and is shorter with a higher range. The choice of which suling to use is sometimes given by the composer, or can be determined by the range of the melody, the density of the other instrumental parts, the genre of the piece, and whether there is a vocalist or not.

KA: What concerts does ECCG have coming up, in celebration of its 25th anniversary?

AT: On May 2, at 7:30 pm we’ll be in concert at the Open Ears Festival in Kitchener. “The Enduring Legacy of Lou Harrison,” will feature several gamelan degung works by Harrison and John Cage, both of whom, as I mentioned, were key figures in ECCG’s first decades. Cage’s Haikai was composed for us, and is his only game-
Ian work. A world première of a new work by Gordon Monahan for prepared piano and ECCG rounds out the program.

On May 4, at 8 pm at the Music Gallery, our programme “Suites from the Past” will feature percussion master Trichy Sankaran on mrdangam, for the world premiere of his Repercussions. Jon Siddall will join us for the world premiere of his suite The Greenhouse Revisited. Our final Music Gallery concert is “Sunda Songs,” May 11 at 8 pm. This features song repertoire inspired by the Sundanese music of West Java, with guest vocalists Jennifer Moore, Suba Sankaran, and Maryem Tollar. There will also be songs by Mark Duggan, by Senegalese musician Yousou N'Dour, and a rousing Palestinian folk song. The concert is preceded by a hands-on workshop at 6:30, in which the audience is invited to participate.

KA: And what’s in store for the future? Any tours on the horizon? AT: We’re completing our next CD, which we recorded with the Halifax-based Sanctuary trio. We’ll also be pursuing several educational outreach initiatives and will continue our Sora Priyagan community group. As far as touring is concerned, we’ve played in Japan, Indonesia, Europe, and across Canada several times. We’ve headlined at World Expos in Lisbon and Hanover, at London’s Southbank Centre, twice at the Radio France concert hall in Paris, and in 2002 we were featured at the Yokogakarta Gamelan Festival. Last month we gave a well-received concert near Montreal. In contrast to the halcyon days of past, when our federal government took an interest in international touring, these seem dark days for any kind of touring. When the economic gloom lets up however, we’ll resume plans for touring the west coast of the USA, up to BC. I’d love to return to Europe and Indonesia too!

Other world music events, in brief:
Small World Music continues its 7th annual South Asian Music Series with four concerts this month: “Delhi 2 Dublin” – Bhangra, Celtic and Dub on May 3; “Sundar’s New Avataar” – Raag and taal fused with jazz and electronica on May 12; Anindo Chatterjee – tabla master on May 23; and Azalea Ray – spiritual songs & vocal virtuosity on May 30. Visit www.smallworldmusic.com for details on these and other concerts.

The Echo Women’s Choir presents a Mothers Day concert on May 10, with Cuban-Canadian musicians the Del Monte Escalante family. Among other works, the concert will feature songs of Chilean songwriter Violeta Parra, and South African songs.

As “a Russian Streisand and a Jewish Piaf,” Russian singer Svetlana Parnynansky (presented by Show One Productions) performs at the Leah Posluns Theatre on May 20. Trained primarily as a cantor in the Jewish religious tradition, she’ll sing in Yiddish, Russian, Hebrew, Ladino and English.

May 22, Samba Squad delivers its 10th anniversary concert at the Phoenix Concert Theatre. The Toronto Jewish Folk Choir presents its 83rd Spring concert on May 31, paying tribute to singer/actor Theodore Bikel on his 85th birthday, and composer Srul Irving Glick (1934-2002). Recently back from San Francisco’s Jewish Music Festival, and named 2008 “vocal group of the year” at the Canadian Folk Music Awards, Toronto’s klezmer/swing band Sisters of Sheynville performs at Hugh’s room on June 3. Check our listings for details on times and venues.
“Embracing” is a word that can be used two ways. Interesting how either way it applies to making music, and particularly to choral singing.

Choral music is “embracing”: like a hug that is big enough for as many as many need one. Simple folk melodies and great majestic scores all invite us to be “in the music” as choristers or as audience. This embrace can transcend all kinds potential barriers: age, gender, race, and other diverse but less visible socio-economic walls in our complicated lives.

We are “embracing music”, when we sing with others. With our breathing unified, and often our hearts on our sleeves, we wrap a collective voice around a piece of music and hold it tight, and by extension, around one another. It’s an act of love.

Despite some obvious differences the little choristers from Timothy Eaton Memorial Church Choir School in the photo above remind me of the ragamuffins who sing “Swingin’ on a Star” with Bing Crosby in the 1944 hit movie Going my Way (in which joining the choir provides some underprivileged boys with a way to stay out of trouble). Certainly the current photo reflects the balance of irrepressible energy we want to see in children who sing. Look a little deeper into the old movie, and you find children who “belong”. Who understand that among those who are held by the shared collective voice around a piece of music and hold it tight, and by breathing unified, and often our hearts on our sleeves, we wrap a smile, there can be no “outsiders”.

As it happens that year our school started a choir. I remember being amazed that all sorts of girls and boys who ordinarily avoided one another for various reasons, or treated each other badly, were somehow charmed into leaving their differences at the door.

I have subsequently seen and fallen in love with many other music-related films. They are newer, less sentimental, perhaps politically and musically more sophisticated, but that one was part of a transformational time when choral singing taught me about belonging, and the balance of irrepressible but engaged energy we want to see in children who sing. Look a little deeper into the old movie, and you find children who “belong”. Who understand that among those who are held by the shared music, there can be no “outsiders”.

There’s another more recent film, Les Choristes, (2004) set in post-wartime France that tackles a similar theme, with some beautiful original music by Bruno Coulais.

Belonging to a choir can begin or resume at any age.

Feast your eyes and mind on the contents of this year’s Canary Pages, and notice that there are choirs for every imaginable kind of person. For those “baby canaries” out there, like the cute blue ones in our photo, there are auditioned and non-auditioned choirs, choirs for just girls, just boys, choirs that combine music and drama, choirs that sing sacred music, and choirs that do not. And for all the rest of us “grown up” canaries, from experienced professional singers with solo careers through to people who have secretly always wanted to sing but never tried, there are choirs waiting to embrace new people.

This is the best possible month to go and hear some of these choirs provided you are not already too busy singing! A rough count of our daily listings for May reveals that there are no fewer than 80 concerts that include a choir (or choirs). There is one day in the month upon which you will find no less than 12 choral performances in our Toronto and our Beyond the GTA southern Ontario listings.

Some of these 80 are free. And virtually all of them offer discounts for children, youth, and seniors. There are staged works involving choirs, there are choirs performing with orchestras, choirs that sing accompanied. The music offered ranges from the sacred to the profane, and from the middle ages to the 21st century. Such a lot of singing!

CIRCLE the Date! June 24, 2009
Movies Embracing Music —
A Choral Double Feature
TWO choral-themed movies, some fun live entertainment and audience participation.
WholeNote wants your suggestions!
We’ll be choosing two suggestions which have a choral theme to show at our first ever movie night. Send the name of your favourite and a few details, to canary@thewholenote.com, or mail us.

In June we’ll be announcing the titles, and we’ll be telling you how to get tickets for yourself, or your group. Stay tuned!

Here’s a little more about what we mean.
A little while ago we began asking ourselves and other people about their favourite “movies embracing music”. The idea was that some films actually address what music is, or does, in some way. A film might have a wonderful soundtrack, or be about a famous musician, and not accomplish this.
Suggestions to date:

Allan Pulker: *The Singing Revolution*. This film tells the story of how 20,000 Estonians’ voices united in song to affirm their country’s independence and free it from five decades of Soviet oppression. What a wonderful story and testimonial to the power of ordinary people and the power of music. This film has a very important message to Canadians, who feel so powerless in the face of the challenges of globalization and environmental degradation caused by forces much greater than any of us individually. Interestingly the majority of us also see music as an activity marginal to the demands of “real life.” Perhaps it’s time we begin to reassess the place of music in life and begin to look for ways to emulate the Estonian example.

Peter and Verity Hobbs: *Les Choristes*. We saw “Les Choristes” at the 2004 Toronto International Film Festival and still look back on the film with pleasure. But, admittedly we are both “choral junkies”.

This charming, funny and thought-provoking film takes place in post-war France. A new supervisor arrives at a boarding school for orphaned and difficult boys. He is full of enthusiasm and a love of singing. His participative and outreaching approach immediately comes into conflict with the stern disciplinary practices of the head-master. The new teacher uses choral music to give the boys respect for themselves and others, and the results are outstanding and long-lasting. (Choral discipline wins again!)

The film has many remarkable musical moments, especially when an outstanding young boy soprano is on screen. If you like choral music, you’ll love this film.

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FOR OPENERS … continued from page 6

Some of what I’m looking forward to more of

STILL ON THE TOPIC OF LESS rather than more, I’m looking forward to less of this particular kind of late night insanity — pounding away at the keyboard well after midnight on the final production shift, all the rest of the magazine safely to bed; and my dear friend the printer tearing out what remains of his hair while I sit here waxing philosophical.) Less of this means more of what, I wonder?

Mostly what I’m looking forward to more of in the months ahead is being off the production treadmill and therefore able to be out and about, processing more through my ears and less through words on a page. And

Mind you, I shouldn’t complain: as months go, this past one has had more than its share of memorable moments.

Paolo Gavanelli’s stunning Simon Boccanegra for the CBC was one of them—his Verdi rolling round that lovely hall like the finest of wine round the mouth — a giant performance made more so by its attention to tiny detail. The gamba solo in Tafelmusik’s St. Matthew Passion was another standout; as was finding out first hand from gambist Susie Napper about the newly restored Hart House Viols. What a story that will grow to be over the coming months (and rumours are that there are more in the dungeons of the ROM).

And as a perfect foil to all that grandeur, I will long remember sitting close enough to the piano to reach out and touch it, in a little art gallery at 345 Sorauren, off the beaten concert path, listening to Swiss composer/conductor/teacher Jurg Wyttenbach — yet another of New Music Concerts’ Robert Aitken’s extraordinary associates — create, and recreate, two of Beethoven’s late piano sonatas, in a miniature performance as operatic in its own way as all the pyrotechnics of the CCO’s Boccanegra, linking “old” and new in a way that illuminated both.

On the subject of Beethoven, May 30 sees a landmark performance — Counterpoint Community Orchestra’s 25th anniversary concert, and they’re taking on Beethoven’s Ninth for the occasion. Terry Kowalczuk, Music Director of the CCO for the past 10 years describes it as “a great piece conceived on a magnitude few other works offer. Every note seems to have a purpose and everyone needs to know their part or else something will be missing. … I do not think that many amateur orchestras should attempt this piece. But then again, we are trying it. It is a huge undertaking requiring many forces including 4 soloists and a choir. The music itself lasts for almost 70 minutes. The CCO is unique and it is my hope that the LGBTTQ (lesbian, gay, bisexual, transgender, and queer) community appreciates how the CCO adds another dimension to the community. … the community can be proud of a group that can create great music.”

It strikes me as entirely fitting that Counterpoint Community Orchestra has chosen to celebrate this anniversary with a choral work, during the month that WholeNote celebrates as choral month. In our community orchestras and choirs lies the best hope for this music to survive and thrive, because it is there that the distinctions between performer and audience break down.

I began by mentioning the individual who will replace me as editor. I must end by mentioning the individual I am replacing as publisher. Allan Pulker believed in the viability of WholeNote from the very beginning, because he sensed the vitality and cohesiveness of the local music community more strongly than anyone else I’ve known. He built our relationships with the music community one concert listing at a time, one conversation at a time.

I look forward to the opportunity to do the same.

David Perlman, publisher@thewholenote.com
BEAT BY BEAT: EARLY MUSIC

by Frank Nakashima

Family Mahon

Tallis Choir. Peter Mahon is front left.

The name Peter Mahon will be familiar to many concert-goers in Toronto, especially if, as I do, you have a love of both choral music and early music. The affable Mahon has had a dual musical career: as a conductor over the last two decades he has worked with St. James Cathedral, Tafelmusik, the Hart House Singers, and Grace Church on-the-Hill, as well as being the founder and director of the William Byrd Singers. As a countertenor, over an even longer time, he has appeared with Tafelmusik, Toronto Consort, Aradia Ensemble, Montreal Chamber Music Festival, Pax Christi Chorale, Arbor Oak Concerts, The Bach-Elgar Choir, The Tallis Choir, The Toronto Chamber Choir and The St. James Cathedral Choral Society.

Search the name Mahon in our listings these days, though, and instead of “Peter” you’re increasingly likely to run across his children Teresa, Natalie, Christopher, Andrew, and Rachel. Musicians all. I suggest to him that, to the casual observer, it might seem that he and his children are trying to turn Toronto’s early music choral scene into a family affair. He laughs. “I guess we have worked with a fair number of groups ...”

Most recently, Peter and baritone son, Andrew, sang shoulder to shoulder in the Toronto Masque Theatre’s production of Henry Purcell’s King Arthur. This month, Peter will be singing in Tafelmusik’s presentation of Haydn’s Creation (May 29, 31), and conducting the Tallis Choir in a program of Renaissance choral music by Palestrina (May 9). Mahon is excited at the prospect of a new musical experience. “Tallis Choir will be singing the famous Missa Papae Marcelli by Palestrina. Oddly, for a choir that specializes in early music, it will be the first time that we have performed it.”

I ask if being a countertenor led Peter to early music. “The sound of the countertenor is certainly associated with early music and it is a sound that I was accustomed to hearing from a very early age. Even before I joined the men and boys choir at St. Thomas’ Huron Street, my parents had played recordings of Alfred Deller for me and, of course, I heard them singing in the choirs at St. Mary Magdalene with Healey Willan every Sunday. I got a steady diet of Renaissance polyphony and Gregorian chant.” (We reminisce and laugh about being the entire alto section at St. Thomas on Huron.)

“I really enjoy rehearsals with my choirs. There is a great sense of working towards a common goal, but having a good time while we are doing it. I am enormously grateful to the singers who allow me to stand in front of them and allow me to tell them what to do for hours at a time. Knowing that, I feel a great responsibility to make sure that they’re not wasting their time. ... As for early music, it is a form of expression to which I have been exposed even before I could talk. I cannot imagine it not being a part of my life. Singing it has always been a fulfilling experience. Conducting a group is an extension of that experience and just takes it to another level.”

Mahon has been influenced by many gifted musicians - Healey Willan, Walter MacNutt, Giles Bryant, Derek Holman, Ivars Taiwins, Bernard Labadie, David Fallis, and Christopher Jackson, to name a few. “They all have the ability to inspire those who work for them and make the job of music-making an absolutely enjoyable and fulfilling experience. “Tallis Choir will be singing the famous Missa Papae Marcelli by Palestrina. Oddly, for a choir that specializes in early music, it will be the first time that we have performed it.”

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Support of the Ontario Arts Council and the City of Toronto through the Toronto Arts Council is gratefully acknowledged.

Thrilling experience. If there is anything that separates them from the other fine musicians that I have worked with, it is their attention to the importance of the text. If you don’t convey the sense of the text you are singing, you might as well be reading a shopping list.”

In brief

Monteverdi’s Coronation of Poppea continues (May 1, 2), tracing the story of Poppea’s ascent from Nero’s mistress to Empress of Rome. A superb international cast of singers awaits you in this Opera Atelier production. www.operaatelier.com

The Musicians in Ordinary perform Music of the Courtesans of 15th and 16th Century Italy (May 2). According to reports, Italian courtesans were known to write poetry and philosophy, often acting as muses for poets and composers, singing their songs, accompanying themselves, and entertaining everyone within hearing distance. Soprano Hallie Fishel and lutenist John Edwards bring this musical story to you. www.musiciansinordinary.ca

Tafelmusik’s performance of The Creation (May 29, 31), is part of the “World Creation Project” when choirs and orchestras all around the world will perform this work in honour of Haydn’s death. Tafelmusik also reprises their Juno Award performance of Bach’s Brandenburg Concertos (May 9, 10, 12-15) which brought them international acclaim. Website: www.tafelmusik.org

Bach’s Cantata BWV 150 is performed as part of Toronto Chamber Choir’s innovative Joan and Geoffrey Riggs Bach Cantata Series. Conductor Mark Vuorinen offers insight, analysis, background, as well as a full performance with orchestra and soloists. Website: www.torontochamberchoir.ca

What better way to celebrate Mothers’ Day than with Folia, and Baroque music about mothers (May 11), from the ideal, the Virgin Mary, to one of history’s least successful mothers, Medea. The music, by Biber, Merula, Caldara, Turini and more, features Laura Pudwell, mezzo-soprano; Linda Melsted and Patricia Ahern, baroque violins; Laura Jones, viola da gamba; Borys Medicky, harpsichord; Lucas Harris, lutes, and the Toronto Continuo Collective.

The Toronto Continuo Collective (lutes, theorbs, triple harp, harpsichord, and viola da gamba) performs music from 17th-century Rome in their own concert (May 25, 26), including a staged performance of Luigi Rossi’s cantata Noi siam tre donzelle. Website: www.continuo.ca

One of Canada’s finest choral ensembles, The Exultate Chamber Singers, closes the season with a celebration of the 350th anniversary of the birth of Henry Purcell, one of England’s most prolific and renowned composers (May 22). Website: www.exultate.net

A special fundraising concert for the Nota Bene Period Orchestra includes some of their all-time favourites by Bach, Telemann, Handel, Purcell, and others - Telemann’s La Bizarre, excerpts from Purcell’s Fairy Queen and Marais’ Alcione (May 16). Website: www.nbpo.net

Back to Nature

By the time May rolls around, we can be sure that warmer and sunnier days are here to stay. So, it’s no surprise that many of Toronto’s new music performers and presenters are pursuing nature themes for this month’s concerts.

Running throughout the month is New Adventure in Sound Art’s Deep Wireless Festival of Radio and Transmission Art, which takes as its theme “Ecology: Water, Air, Sound.” In this era of climate change and global warming, we’re all alerted to environmental indicators of temperature, air and water quality, as well as light (UV index) and soil (waste disposal and brownfields). However, one environmental element to which we pay exceedingly little attention is sound. Most people would be surprised to know that we are affected by noise exposure more than any other environmental stressor. Yet, because the associated health effects of noise are not con-
sidered as immediately life-threatening as those for other enviromental elements, it is regularly pushed to the bottom of the priority list.

By highlighting sound as part of our ecology, through performances, broadcasts, workshops, a Youth Radio residency and the Radio Without Boundaries conference, Deep Wireless may help change our appreciation of this subject. Performances start on May 3 with the Dawn Chorus at the Lakefront Promenade Park in Mississauga, where the audience will be led by Mark Cranford of the South Peel Naturalist Club and SOUNDwalkers Darren Copeland and Nadene Thériaut-Copeland to the western headland to hear nature’s symphony: sounds initiated by birds at sunrise. Performances driven by the ecological theme continue on May 7, 8, 10, 22-24 and 26-30, including works by leaders in the field of sound like Brandon Labelle, Matt Rogalsky, Kristen Roos and many others. For full details, including this year’s commissioned artists and guest speakers, visit www.naisa.ca/deepwireless.

Environmental sounds take on a new shape at the Music Gallery on May 7 in a double-bill concert showcasing leading experimental musician Francisco López and local creator Joda Clément. López is a highly prolific artist who to date has created 180 sound works, performed hundreds of concerts, and completed numerous projects, workshops and sound installations in 60 countries on five continents. He is particularly known for creating intense and immersive sonic experiences that draw on a myriad of original sources collected from all over the world, from rainforests and deserts to factories and buildings. These natural and industrial sound worlds are melded and manipulated into unique environments through years of studio work and compositional development.

Toronto-based Joda Clément is a relative newcomer, having composed and performed experimental music in Canada for just over 10 years (he began his earliest experiments at age 14). Since then, he has been developing unique methods and techniques for working creatively with sound. His work incorporates analog and acoustic instruments, the human voice, found objects and non-descript sounds recorded from the natural and urban landscapes, blurring the distinction between created sound and those found in the everyday environment. Clément integrates these elements into compositions, improvisations, installations and performances that have been presented throughout Canada and in the USA. Audiences should be warned that blindfolds may be required for some of the listening experiences. For more info visit www.musicgallery.org.

The sounds of nature are taken in a somewhat more representational direction on May 12 at the Glenn Gould Studio when pianist Christina Petrowska Quilico performs a set of new and newly-revised works by composer and long-time collaborator Ann Southam. The concert celebrates the launch of Southam’s latest double-CD, Pond Life, performed by Quilico for the Centrediscs label. Following on the public and critical success of her concert-length Rivers series – written for and performed by Quilico and also available as part of Centrediscs’ Composer Portraits Series – Pond Life includes four new swift, virtuosic pieces inspired by rivers. In comparison, the two substantial Spatial View of Pond I and II, which are inspired by a painting of the same name by Japanese-Canadian artist Aiko Suzuki, are much more quiet, open and reflective.
The Pond Life series, from which the album takes its name, was composed for dancer and choreographer Terrill Maguire, reflecting Southam’s longstanding involvement with modern dance in Canada. The rest of the collection is comprised of the ten-part Soundstill series, which was originally composed in 1979, but revised in 2007 and 2008 and dedicated to Quilico. As with the Rivers series, many of the collections are not performed in direct sequence. Rather, they are intermixed to bring out the best qualities of each individual piece. The performance sequence for the Pond Life recording was selected by Southam and Quilico together, and no doubt a new sequence will be created for the live concert, which is dedicated to the memory of Aiko Suzuki and in recognition of the work of the David Suzuki Foundation. Tickets may be purchased through the GGS box office at http://glenngouldstudio.cbc.ca/concerts/buytickets.html or by phone at (416) 872-4255.

It’s been a very busy time for Southam, with the preparations to launch Pond Life, workshops with dance students at York University, and the recent Composer’s Chair podcast by the Canadian Music Centre (see http://www.musiccentre.ca/pod.cfm.) If this wasn’t enough, another one of her favourite collaborators, pianist Eve Egoyan, will close out the month with another CD release concert, this time with the world premiere of Simple Lines of Enquiry, an hour-long work for solo piano. The concert will take place at the Enwave Theatre at Harbourfront Centre on May 30. For more info be sure to check in later at www.harbourfrontcentre.com.

This line-up is but the tip of the iceberg for a very busy month of new music. Be sure to delve into the listings to find information about Arraymusic’s annual Young Composers’ Workshop concert (May 23), Tapestry’s premiere of Omar Daniel and Alex Poch-Goldin’s full-length opera The Shadow (May 21-30) and Evergreen Club’s 25th anniversary concert at the Music Gallery (May 11). See you all in the concert hall!
Words and Music

The human voice is the oldest form of musical expression, and in its earliest use was untexted: think of throat-singing and Celtic mouth music, for example. When one considers some of the current pop-music trends, thinking of the voice as a musical instrument might be a challenge, but even the spoken word can be like music to one’s ears. Actor James Earl Jones, for example, has a beautiful voice, although he had to overcome a severe stuttering problem and into his teens he had to communicate with teachers and classmates by handwritten notes! From an earlier generation Ronald Colman had a wonderful, resonant voice that made music just by speaking.

This being the choral issue of The WholeNote, I thought I would give voice to my thoughts on vocal jazz groups. The beginnings of the music go back to ceremonial chants, work songs, field hollers and chain gangs, giving us the origins of the blues, which, in turn became an integral part of jazz. In other words, the roots of jazz were very much vocal, although early jazz bands used singers only intermittently.

Of the early vocal groups two that stand out for me were the Boswell Sisters and the Mills Brothers. Connie, Martha, and Helveteia Boswell were from New Orleans. As teenagers they made their first recording in 1925, but their careers really took off after they moved to New York. They really were superior singers and their harmonies were very advanced for the time. Groups such as the Andrew Sisters and the Clark Sisters were certainly influenced by them, and readers who aren’t familiar with the Boswell Sisters should definitely check them out.

The other vocal group that emerged in the 30s was the Mills Brothers, out of Ohio. John, Herbert, Harry and Donald also began their career in the 20s singing in Vaudeville shows using only rhythm guitar. But they had an uncanny ability to imitate bass, trumpet and trombone. After the inevitable move to New York they hit the big time. John’s sudden death in 1936 was a huge blow to the group, but father, John Sr., took over as bass singer, and Bernard Addison became the group’s guitarist. After their hit in 1942 with “Paper Doll” they became much more mainstream at the expense of...
their jazz, but, great as they were, their earlier work is, for me, much more interesting.

If we jump ahead to the 50s the Four Freshmen immediately come to mind and an album they made in 1952 called “The Four Freshmen And Five Trombones” epitomizes the rich harmonic quality of their singing. One of the greatest vocal jazz groups of all time emerged in the late 50s: Lambert, Hendricks and Ross. Their first album in 1957, “Sing A Song Of Basie” has incredible vocal recreations of solos from classic Basie recordings with lyrics by Jon Hendricks. Since the ground-breaking work of L H & R there has been a succession of notable vocal groups: Manhattan Transfer, Singers Unlimited, Swingle Singers, Take 6, the Real Group (from Sweden) and New York Voices, to name some of the better known.

As a result, vocal jazz groups are very much an integral part of today’s scene and have drawn a great number of listeners to the music. Of course, there are also stories of musicians being prejudiced against singers, and some jokes that have given rise to this perception, such as:

Singer: So, what do you think of my singing?
Band leader: It could be worse.
Singer: That’s not a very nice thing to say.
Band leader: Okay, it couldn’t be worse.
Or: How many singers does it take to sing “My Funny Valentine”? Probably all of them.
Or, Orson Welles’ critique of Donny Osmond: “He has Van Gogh’s ear for music.” And finally, English poet, critic and philosopher Samuel Taylor Coleridge regarding a volunteer singer: Swans sing before they die – ‘twere no bad thing Did certain persons die before they sing.”
Anyway, it’s not true, it’s not true. Musicians do like singers, but only the good ones!
Happy listening!

MAY THERE ALWAYS BE HOUSE GIGS

By: Ori Dagan

Ramblin’ Son, the sophomore release by blues songwriter, singer, guitarist and pianist Julian Fauth took home the Juno for Blues Recording of the Year. Fauth (www.julianfauth.com) plays every Tuesday night at Gate 403 along with James Thomson on bass, Tim Hamel on trumpet and, recently, guest drummer Paul Brennan. To quote Rambling Son’s liner notes: “I now play 800 times a week, mostly for beer and tips, but I also do a lot of benefits, which don’t include beer and tips.” Please tip generously; this band deserves it.

The Old Mill is an upscale, touristy landmark that romantically doubles as a picturesque inn and spa. At its intimate Home Smith Bar, indulge in lively live jazz every Friday and Saturday 8-11pm for a $12 cover charge. Ron Davis books both instrumental and vocal resident artists. Brand new: a permanent residency for the Russ Little Trio, Thursdays from 7-10pm. A $20 food/drink minimum applies per person.

Vocalist Terra Hazelton releases her anticipated sophomore album, Gimme Whatcha Got, at The Rex, May 30. This magical singer (www.terrahazelton.com) is perhaps best known for shining with the late Jeff Healey’s Jazz Wizards. Today she sings and plays snare in the wildly entertaining Hogtown Syncopators every Friday from 4-6pm. Hogtown is rounded up by Drew Jureka on violin, alto sax and vocals, Jay Danley on guitar and vocals, Richard Whiteman on piano and James Thomson on bass.

CONTINUES ON PAGE 40
Distractions

With the myriad of spring concerts behind most community musical groups, it seemed like an opportune time to express some personal opinions which have been festering in my head for some time. Over the past two weekends, during which I have attended three concerts and one play, and played in one performance, a few pet peeves have boiled to the surface of my consciousness. This seemed like a good time to pontificate on my aversion to the many distractions to which concert goers and performers are subjected. Let’s just lump these all under the heading of distractions.

Before mounting my high horse about audience decorum, I feel compelled to recall two incidents years apart that evoke laughter for me. The first happened many years ago when I attended my first symphony concert after my arrival in Toronto. It was at a time when there were regular “Prom Concerts” at Varsity Arena. These were promoted as less formal than the winter concerts at Massey Hall. Unfortunately, the interpretation of the term informality by the two elderly ladies seated directly behind me, went far for my liking. Throughout the entire concert I was “treated” to the incessant rhythm of clicking knitting needles.

The second incident occurred a couple of years ago, during a solo piano recital of a renowned pianist (Emmanuel Ax, I think it was) at Roy Thomson Hall. A cellular phone in the audience rang out loud and clear. With amazing will power, this artist continued playing without so much as a break in the continuity of the music. He turned to face the audience and calmly stated “If it’s for me, tell them I’m busy.”

I’m tempted to say that I long for the days before cellular phones, I-Pods and digital cameras. I could then reminisce about the days when the major annoyances at concerts were such simple distractions as talking, contortions restricting one’s view, rustling of programmes and possibly the unwrapping of candy. By now most of us are well acquainted with the standard cautions prior to most performances asking audience members to turn off their cell phones and refrain from popping off the flashes of cameras. However, at the most recent Hannaford Band’s recent Festival of Brass I was subjected to new “silent” distractions. As I savoured the solo performances of the young competitors, there were within my field of view, half a dozen members of the audience, cell phones in hand, text messaging. Whether they were exchanging views of the performance with friends in the audience or staying in touch with others more remote. I asked one simple question: Why?

Two days later, at the concert featuring guest soloist Joe Alessi, the person sitting directly in front of me felt compelled to photograph every nuance of the soloist’s slide movements. Throughout the entire solo performance, held up directly in my field of view, was the LCD screen of his digital camera. With modern technology, a flash was not necessary: the rules about flashes were not violated, but I required considerable will power to refrain from taking the camera from this man.
Beyond the shadow of a doubt

The undoubted operatic highlight of May is the world premiere of the *The Shadow* by Omar Daniel to a libretto by Alex Poch-Goldin. The work is presented by Tapestry New Opera Works and features baritone Theodore Baerg, counter-tenor Scott Belluz, soprano Carla Huhtanen, tenor Keith Klassen and baritone Peter McGillivray.

The story concerns Raoul (McGillivray) a simple mailman who fantasizes about marrying the beautiful Allegra (Huhtanen), the daughter of a wealthy gentleman on his route. In his daydreams, he becomes “Hernando,” a dashing figure of the night, who tells Allegra that he is a wealthy merchant. With “help” from the local Don (Baerg), Raoul succeeds in his transformation and successfully woos the beautiful Allegra. But when Raoul can’t pay back the Don, the mysterious Shadow (Belluz) begins to follow him. The theme of living beyond one’s means on borrowed money could hardly be more relevant.

Via e-mail correspondence the composer and librettist helped shed light on the genesis and nature of the project. Well-known actor and playwright Poch-Goldin wrote the original story inspired by an article he read about the Mafia in turn-of-the-century Barcelona.

“For those who owed money to the Mafia,” explains Poch-Goldin, “instead of sending someone out to break your legs, they would send out a ‘Shadow’ to find you. The Shadow would suddenly appear, dressed handsomely in tails and a top hat, and declare to anyone in the street that you owed money, had welched on your payment and were a worthless person because of it. The Shadow would declare you publicly untrustworthy and destroy your reputation. He would follow you around, hounding you until you”
repaíd the debt. The humiliation would grow so intense that you would do anything to pay it back. It sounded pretty horrific. I thought throw in a little romance, some betrayal and a bit of greed and it would make great opera.”

Poch-Goldin’s story is rich in implications. At work in Barcelona at the time was fantastic Art Nouveau architect Antonio Gaudi (1852-1926), whose buildings both incorporate animal-like structure and seem to be caught in the midst of dissolving. Poch-Goldin says that this weirdness seems to reflect Raoul’s state of mind. The story also plays with duality both real and metaphorical. The “Shadow” as a concept has strong links to Jungian psychology, as the dark side of the self. He is “the person we wish to be, that resides within us, slipping out and wreaking havoc, the dream destroying the waking life. And while the Shadow is an actual figure in the opera to me, there is a case to be made that he is a figment of Raoul’s imagination.”

To capture these ideas, Daniel, Associate Professor of music theory and composition at the University of Western Ontario, says that he wanted to create an “expressionist musical world,” one that depicts the world as viewed or distorted by the mind of an individual. Daniel says that he took his favourite opera, Alban Berg’s Wozzeck (1925), as his model. He notes, “I wanted to avoid what I consider a pitfall of modern opera: endless speech-like vocal lines. I was determined to create real ‘songs’ for the performers, along with recitatives to advance the plot.”

Daniel credits the idea for using a counter-tenor to play the Shadow to conductor Wayne Strongman and director Tom Diamond. There is a “subliminal” influence of Spanish music appropriate to the setting, but, “overall there is an ornate, somewhat baroque energy, along with rich and complex harmonies that characterize the musical language (reflective of Gaudian architecture).” At the same time, he “wanted to temper the dense, complex nature of Expressionism with representations of the world outside the characters” with musical forms (e.g., the bolero) more familiar to the listener. Though it is a chamber opera, Daniel wanted “as much instrumental colour and pitch range as possible.” The orchestra is composed of trumpet, violin, cello, clarinet, bass clarinet, piano, organ and “lots of percussion not necessarily for volume, but for colour.” Performances take place at the Berkeley Street Theatre Downstairs from May 21-30. Phone 416-368-3110 for tickets or visit www.tapestrynewopera.com.

Meanwhile, we should note that from May 5 to 23 the COC is presenting its first mainstage production of Britten’s A Midsummer Night’s Dream (1960). Also, Opera by Request (www.operabyrequest.ca), the only Toronto company where the singers choose the repertoire, will present concert versions of two rarities: Mozart’s La Clemenza di Tito (1791) on May 23 and Bellini’s I Capuleti e i Montecchi (1830) on May 27, both conducted by William Shookhoff at College Street United Church.
WholeNote listings are arranged in four distinct sections:
1) Concerts in Toronto & GTA (Greater Toronto Area) (page 22-37)
2) Concerts Beyond the GTA (page 38-39)
3) Jazz in Clubs (page 40-41)
4) Announcements ... EtCetera (page 41-44)

SECTION 1: Toronto & GTA covers all of the City of Toronto plus Halton, Peel, York and Durham regions.

SECTION 2: Beyond the GTA covers many areas of Southern Ontario, outside Toronto and the GTA. (Zones 1, 2, 3, and 4 on the map below.)

There is a colour version of this map on our website at www.thewholenote.com, showing the boundaries between zones. On the website, all listings can be searched by zone as well as by musical genre.

SECTION 3: Jazz in Clubs is organized alphabetically by club.

SECTION 4: Announcements ... EtCetera is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers.

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

How to List
Listings in the WholeNote in the four sections above are a free service available, in 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. Please note, the next issue covers the period from June 1-July 7, 2009, so listings must be received by May 15.

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

Note: Music theatre productions with extended runs appear in the daily listings only on their first performance of the month. Subsequent performance dates appear at the end of that primary listing. For show times, call the phone number given in the listings.

Listings for the following extended run productions may be found on the dates below:
Anne of Green Gables: May 7-June 7
Riverdance: May 7-26
Sunday in the Park with George: May 1-26 (Beyond GTA)
The Sound of Music: May 1-20 (Beyond GTA)
We Will Rock You: May 1-26 (Beyond GTA)
West Side Story: May 2-17 (Beyond GTA)

Friday May 01
— 10:00am to 8:30pm: York University Department of Music, World Music Festival. Gareth and Lindy Burgess’ Caribbean Ensemble; Catherine Wilson’s African-American Piano Players; Kim Chas-Morriss’ Chinese Ensemble; Charles Hong’s Korean Drum Ensemble; Linda Caplan’s Japanese Ensemble; and others. Martin Family Lounge, Room 219 and Room 235 Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22926. Free.
— 7:30: Mirvish Productions. Dora the Explorer, Canon Theatre, 244 Victoria St. 416-872-1212. $28-$45. Also May 2 and 3.
— 7:00: Randolph Young Company. SchoolHouse Rock Live, Ahrens, Dorough, Frischberg, Mandy, Newall and Yohe. Based on the educational cartoon series. Bathurst Street Theatre, 736 Bathurst St. 416-872-1111. $20. Also May 2, 3, 8, 9, 10.
— 7:30: Oakville Choral Society. Favourites from Bach to Broadway. Corinne Lynch, Bernie Lynch and Laura Schatz, soloists; chamber orchestra; J. Bev Stanton, artistic director; Anne-Marie Leonard, accompanist. Glen Abbey United Church, 1469 Nottinghill Gate, Oakville. 905-845-5359. $22; $10(child).
— 7:30: Opera Atelier. The Coronation of Poppea. Monteverdi. Peggy Kriha-Dye, soprano (Poppea); Michael Maniaci, male soprano (Nero); Kimberly Barker, mezzo (Ottavia); Joanne Fernandes, bass (Otto); Olivier Laquerre, bass-baritone (Seneca); Carla Huhtanen, soprano (Drusilla); and others; Tafelmusik Baroque Orchestra; Marshall Pynkoski, director; David Fallis, conductor. Elgin Theatre, 189 Yonge St. 416-872-5555. $30-$45; $20(st). Also May 2.
May 1 – June 7, 2009

2255. $30. Refreshments, prizes and silent
conductor; Ian McIntosh, piper. Toronto Botani-
Gala Cabaret
— 8:00:

579-6711. $40; $15(st).
— 7:30:

509-306-6000. $25 and up.

Saturday May 02

— 11:00am, 2:00 & 5:00pm: Mirvish Productions.
Dora the Explorer. See May 1.
— 1:30 & 3:30: Toronto Symphony Youth
Orchestra. Symphony and Dance. Stravinsky.
Petrouchka (excerpts). Guests: Ballet Creole;
Alain Trudel, conductor. Roy Thomson Hall, 60
Simcoe St. 416-593-4828. 118 $120. 1:00 &
3:00 pm: pre-concert performances.
— 2:00 & 7:00: Randolph Young Compa-
y. Schoolhouse Rock Live. See May 01.
— 7:00: Esprit Orchestra. Demoon. Harman.
Harp Concerto; Ihsieh Sadoek; Corigliano: Three
Hallucinations; Schmidt: new music for cho-
nale and orchestra. Erica Goodman, harp; Ryan
Scott, percussion; Nathaniel Dett Chorale; Alex
Parr, Blonde Ayler-Taylor, conductors. Janet's
Theatre, 27 St. E. 416-389-7723. 420 $15(st);
416 $15; 7:00: Pre-concert chat.
— 8:00: Esprit Orchestra. Demoon. Harman.
Harp Concerto; Ihsieh Sadoek; Corigliano: Three
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Parr, Blonde Ayler-Taylor, conductors. Janet's
Theatre, 27 St. E. 416-389-7723. 420 $15(st);
416 $15; 7:00: Pre-concert chat.
— 8:00: Esprit Orchestra. Demoon. Harman.
Harp Concerto; Ihsieh Sadoek; Corigliano: Three
Hallucinations; Schmidt: new music for cho-
nale and orchestra. Erica Goodman, harp; Ryan
Scott, percussion; Nathaniel Dett Chorale; Alex
Parr, Blonde Ayler-Taylor, conductors. Janet's
Theatre, 27 St. E. 416-389-7723. 420 $15(st);
416 $15; 7:00: Pre-concert chat.
— 3:00: Mississauga Choral Society. Creation: A Jazz Oratorio. Mott. Also Winter: Missa Gaia. David Mott, baritone sax; Mike Downes, bass; Anthony Micheli, percussion; Andrew Craig piano; Kathryn Domoney, soprano; Aidi Braun, mezzo; Martin Houtman, tenor; Giles Tomkins, baritone; Marvin Fick, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. $25; $20( sr); $15(st).
— 1:00: Cathedral Church of St. James. Music at Midday. Randy Mills, organ. 9102. $20; $12(sr/st); $10(child).

Tuesday, May 05
— 1:00: Cathedral Church of St. James. Music at Midday. Randy Mills, organ. 9102. $20; $12(sr/st); $10(child).
— 3:00: Canadian Opera Company. A Midsummer Night’s Dream. Braniff, Law- rence Razo, countertenor (Oberon); Laura Claycomb, soprano (Tytania); Wolfgang Holt- mar, baritone (Demetrius ); Gillesie Allan, soprano (Helena); Robert Gleadow, bass (Bot- tom); and others; Neil Armfield, director; Anne Manson, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $85-$315. Also May 8, 10, 13, 16, 19, 22, 24.

Wednesday, May 06
— 1:00: Peel District School Board. Peal Music Showcase. Honour Ensembles from Grades 3 to 12. Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. $8; $5(sr/st).
— 8:00: Canadian Opera Company. The Bohème. Puccini. Frédérique Vézina, soprano (Mimi); David Pomeroy, tenor (Rodolfo); Anna Leese, soprano (Musetta); Peter Barrett, baritone (Marcello); Robert Gleadow, bass (Col- line); and others; CBC Orchestra and Chorus; Maer Gronsdal Powell, director; Julian Ko- watchev / Derek Bate, conductors. Four Seas- ons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $85-$4315. Also May 9, 12, 14, 17, 20, 22, 24.
— 7:30: Peel District School Board. Peal Music Showcase. Honour Ensembles from Grades 3 to 12. Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. $8; $5(sr/st).

Thursday, May 07
— 1:00: Peel District School Board. Peal Music Showcase. Honour Ensembles from Grades 3 to 12. Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. $8; $5(sr/st).
— 7:30: Peel District School Board. Peal Music Showcase. Honour Ensembles from Grades 3 to 12. Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. $8; $5(sr/st).

Friday, May 08
— 1:00: Cathedral Church of St. James. Music at Midday. Randy Mills, organ. 9102. $20; $12(sr/st); $10(child).
— 3:00: Canadian Opera Company. A Midsummer Night’s Dream. Braniff, Law- rence Razo, countertenor (Oberon); Laura Claycomb, soprano (Tytania); Wolfgang Holt- mar, baritone (Demetrius ); Gillesie Allan, soprano (Helena); Robert Gleadow, bass (Bot- tom); and others; Neil Armfield, director; Anne Manson, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $85-$315. Also May 8, 10, 13, 16, 19, 22, 24.
Wed 6 May


@ 12:00: Canadian Opera Company. Opera and Culture of Carnatic Violin. Subhadra Vijay-Ram. 219 Accolade East Building, YU, 4700 Keele St. 416-738-2100 x22926. Free.

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@ 12:00: Canadian Opera Company. Opera and Culture of Carnatic Violin. Subhadra Vijay-Ram. 219 Accolade East Building, YU, 4700 Keele St. 416-738-2100 x22926. Free.

@ 12:00: Canadian Opera Company. Opera and Culture of Carnatic Violin. Subhadra Vijay-Ram. 219 Accolade East Building, YU, 4700 Keele St. 416-738-2100 x22926. Free.
The BACH CHILDREN’S CHORUS
and the BACH CHAMBER YOUTH CHOIR
Linda Beaupré, Conductor
Eleanor Daley, Pianist

Whistle While You Work

Saturday, May 9, 2009 at 7:30pm
A light-hearted exploration of occupations through song

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

Tickets: $20 and $24 at the Toronto Centre (north of Sheppard Ave.)
5040 Yonge Street
George Weston Recital Hall
Toronto Centre for the Arts

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

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Our audience has spoken. Join us as we count down the top ten choral favourites.
Will your choice be among them?

Edward Moroney, piano/organ
The Sigidwck Scholars of the Orpheus Choir
Robert Cooper, Conductor

Saturday May 9, 2009, 8.00 p.m
Eglington St George’s United Church, 35 Lytton Blvd.

Tickets: $30; $25 senior; $15 student
For tickets or more information, please contact us at:
416-530-4428; orpheuschoir@sympatico.ca
or visit our website: www.orpheuschoirtoronto.com
— 8:00: Scarborough Music Theatre. "Merrily We Roll Along." See May 1.
— 8:00: Borderless Song. Reunited.

Sunday, May 10

— 11:00am & 3:00pm: Randolph Young Company. Schoolhouse Rock Live. See May 1.
— 2:00: Canadian Opera Company. A Midsummer Night’s Dream. See May 5.
— 2:00: Oakville Symphony Orchestra. Grand Finale. See May 9.
— 2:00: Scarborough Music Theatre. "Merrily We Roll Along." See May 1.

Monday, May 11


Tuesday, May 12


WINDERMERE STRING QUARTET on period instruments windermerestringquartet.com

Joseph Haydn

Divertimento No. 10 "Sunrise" Quartet

William Rowson

New commission in honour of Haydn

Sunday, May 10, 3:00

Music for the Popes

Palestrina: Missa Papae Marcelli
Tu Es Petrus

Music by Victoria and Marenzio

A procession of triumphant polyphony from Rome in the High Renaissance.

SATURDAY, MAY 9, 7:50 PM

St. Patrick’s Church, 141 McCaul St. (north of Dundas)

Tickets: $25, $20 seniors, $10 students with ID

Info: 416-286.9798

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27
Music on the Hill
Spring 2009

Thursday, 12:15 - 1:00 pm
All concerts are free and are held at the historic St John’s York Mills Anglican Church, 19 Don Ridge Drive, Toronto, York Mills Subway, Yonge and 401. 416-225-6611
Free parking.

MAY 14 - The Choirgirlz - folk, bluegrass, jazz, pop

MAY 21 - Janet Catherine Dea, opera soprano. Kristin Moss Theriault, harp

MAY 28 - All’Amore Ensemble - chamber music

JUNE 4 - Allison Lynn and Gerald Flemming - original and classic Gospel & Country, with a twist of Jazz

JUNE 11 - Veronica Mathieu, classical violin. Andree-Anne Perras-Fortin, piano

JUNE 18 - The Yiddish Swingtet - Jonno Lightstone, clarinet, flute, saxophone. Tony Quarrington, guitar, mandolin. Jordan Klapman, piano-klezmer swing

www.stjohnsyyorkmills.com

GTA LISTINGS CONTINUE
ON PAGE 29 FOLLOWING THE
CANARY PAGES

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Ponds, Creeks, Soundstill and Noisy River
Christina Petrowska Quilico plays the music of Ann Southam
Tuesday, May 12, 7:30 pm
Glenn Gould Studio
250 Front St. W.

Tickets: $20, Sr./St. $10
Roy Thomson Hall Box Office
416-872-1111.

Honouring the memory of visual artist Aiko Suzuki.
A portion of the proceeds will be donated to the David Suzuki Foundation.

Launch of Pond Life on the Centrediscs label
“An extraordinary talent…dazzling virtuosity” – New York Times
www.petrowskaquilico.com

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Wednesday May 13

- 7:00 - Tafelmusik. Brandenburg Concertos. See May 9.
- 7:30 - Canadian Opera Company. A Midsummer Night’s Dream. See May 5.
- 7:30 - Serenata Singers. See May 12.
- 8:00 - LuSaS. Lady Sings. Bossa-nova, acoustic world and soul/pop. Marinda and Sarah Shafey. Trane Studio, 964 Bathurst St. 416-913-8197. $18.
- 8:00 - Toronto Symphony Orchestra. Rachmaninoff and Bernstein. Rachmaninoff: Piano Concerto No.2; Bernstein: Three Dance Episodes from On the Town; Bernstein: Symphonic Dances from West Side Story. Natasha Paremski, piano; Xian Zhang, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $37-41/2.

Thursday May 14

- 2:00 - Toronto Symphony Orchestra. Rachmaninoff and Bernstein. See May 13. $29-478. 1:15: Pre-concert chat.
- 7:30 - Canadian Opera Company. La Bohème. See May 4.
- 7:30 - Etoibecole School of the Arts. Collage. See May 13.
- 8:00 - CBC Galaxie. Eighth Annual National Jazz Awards. The Real Dives; The Jensen Sisters; Chris Donnelly; Mario Allard Quintet; The Yamaha Allstars; National Jazz Awards Orchestra. Fleck Theatre, Harbourfront Centre, 235 Queen’s Quay W. 416-973-4000. $55.
- 8:00 - Scarborough Music Theatre. Murther We Roll Along. See May 1.
- 8:00 - Tafelmusik. Brandenburg Concertos. See May 9.

Friday May 15

- 8:00 - Scarborough Music Theatre. Merrily We Roll Along. See May 1.
- 8:00 - Tafelmusik. Brandenburg Concertos. See May 9.

Saturday May 16

- 2:00 - Scarborough Music Theatre. Merrily We Roll Along. See May 1.
- 8:00 - Furiosi. Decadence. Tenth anniversary celebration. Special guest: Olivier Fortin, harpsichord. Calvin Presbyterian Church, 26 Delisle Ave. 905-305-7466, $10-$20.

Sunday May 17

- 2:00 - Canadian Opera Company. La Bohème. See May 4.
- 4:00 - Cathedral Church of St. James. Twilight Recital Series. John Jull, piano. 65 Church St. 416-304-7865. Free.
- 5:00 - Nocturnes in the City. Milan Brunier, flute; Maria Laurinwoscy, piano. Works by Bach, Dvorak, Gluck. St. Wencelas Church, 496 Gladstone Ave. 416-232-3082. $20.

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Monday May 18

Tuesday May 19
— 1:00: Cathedral Church of St. James. Music at Midday. Andrew Ager, organ. 65 Church St. 416-364-7865. Free.
— 8:00: Mirvish Productions. Rivervance. Cannon Theatre, 244 Victoria St. 416-872-1212. Also May 20-24, 28-31, June 2-7.
— 8:00: Toronto Symphony Orchestra. Last Night of the Proms. Toronto Mendelssohn Choir; Bramwell Tovey, director. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-2100 x2926. Free.

Wednesday May 20
— 12:30: York University Department of Music. Wind Concert. Patricia Wait, director. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-2100 x2926. Free.
— 2:00 & 8:00: Toronto Symphony Orchestra. Last Night of the Proms. See May 19. 19:30 (Evening): 12:00 (Matinee).
— 7:30: Canadian Opera Company. La Bohème. See May 4.
— 7:30: Earl Haig Music Department. Capriccio: Annual Symphony/Band Night. Mendelssohn: 3rd Symphony (The Scottish); Haydn: Cello Concerto in D; Bernstein: Candide Overture; Rimsky-Korsakov: Capriccio Espagnol; music by Strauss, Chaminade and Jarre.

Thursday May 21
— 7:30 York University Department of Music. Chamber Strings. Peggy Hills, director. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-2100 x2926. Free.
— 8:00: Brampton Lyric Opera. Cinderella. Rossini. Jennifer Fina, mezzo (Angelina); Emilio Fina, tenor (Don Ramiro); Douglas Tranquada, baritone (Dandini); Gerrit Thiele, baritone (Don Magnifico); William Shookoff, conductor. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $20-60; free(child with adult).
— 8:00: Music Gallery/Artist Bloc. Improvised Music and Sound Poetry. Jordan Scott and Element Choir. 197 John St. 416-204-1080. $10; $5(stsr).
— 8:00: Tapestry New Opera Works. The Shadow. Daniel/Poch-Golden. Theodore Baerg, soprano. The Rehearsal’s the Thing. A Witty Musical Play by Theatrical Performer Diana McIntosh
4 speaking/playing musicians (and their muses)! reveal what really goes on at rehearsals - the personas, tension, humour
Beverley Johnston, perc; Laurel Ridd, flute ~ Pat Daniels, clarinet
Diana McIntosh, piano
Heliconian Club 35 Hazelton Ave. Friday, May 22nd ~ 8:00 PM. Tickets $20.00 at the door (416) 239-5155

Friday May 22
— 8:00: Exultate Chamber Singers. A Purcell Festival. Purcell: Rejoice in the Lord Always; odes and anthems; Sandström: Hear My Prayer; new work by winner of the 2009 TSO National Piano Competition:

FRIYDAY, MAY 22, 2009 AT 8:00 PM
St. Thomas’ Anglican Church
383 Huron Street, Toronto

A Purcell Festival

Exultate closes the season with a celebration of the 350th anniversary of the birth of Henry Purcell, one of England’s most prolific and renowned composers. We will showcase both a cappella and accompanied odes and anthems, including Rejoice in the Lord Always. You’ll also hear music inspired by Purcell, Sven-David Sandström’s masterpiece Hear My Prayer, along with the winning submission to the 2009 Exultate Choral Composition Competition, based on a Purcell theme.

TICKETS: Regular $25, Senior $20, Student $15
To order or for more information: 416.971.9229
www.exultate.net exultate@exultate.net
Exultate Choral Composition Competition. St. Thomas’s Anglican Church, 383 Huron St. 416-971-9229. $25; $20(sr); $15(st).
— 8:00: Tapestry. The Shadow. See May 21.
— 10:00pm: Samba Squad. 10th Anniversary Concert. Toronto-based percussion ensemble. Special guests: Sani-Abi, beat-boxer; AKA Subliminal; Alberto Alberto, tap-dancer; Dance Migration, and others. Phoenix Concert Theatre, 410 Sherbourne St. 416-593-8746. $20; $15(advance). Half of evening’s proceeds to Samba Kids Outreach Program.

Saturday May 23
— 1:00: Metropolitan United Church. Doors Open Celebration. Organ and carillon demonstration. 56 Queen St. E. 416-363-0331. Free.
— 5:00: Jubilate Singers. Jazz n’ BBQ. Jazz standards and modern selections. Isabel Bernas, conductor; Sherry Squires, accompanist. Dennis United Church, 71 Guestville Ave. 416-763-2883. $15. BBQ dinner, followed by concert.
— 7:00: Community Church. Encounter Concert. Contemporary Christian music. Community Church, 45 Crosby Ave., Richmond Hill. 905-884-3005. Free.
— 7:00: Oakville Children’s Choir. Celebrating 15 Years of Song. Clearview Reformed Church, 2300 Sheridan Garden Dr., Oakville. 905-337-7104. 130; $20(12-17 years); $15(child under 12).
— 7:30: Cathedral Church of St. James. Organ and Soprano. Widor: Organ Symphony No.5; songs by Debussy, Poulenc and Fauré. Jennifer Griffith, soprano; Andrew Ager, organ. 65 Church St. 416-364-7865. Admission by donation.
— 7:30: Flying Cloud Folk Club. 18th Annual Chris Langan Weekend (Concert No. 3).

CHARLES-MARIE WIDOR RECITAL
featuring famous Toccata
from Organ Symphony No. 5
- and songs of -
DEBUSSY POULENC FAURÉ PIAF
including “La Vie en Rose”
Jennifer Griffith, soprano
Andrew Ager, organist
May 23, 2009 at 7:30pm
Admission by Donation

PROMS at the CATHEDRAL!
The Band of the Royal Regiment of Canada
The Elmer Iseler Singers
The St. James’ Cathedral Choir
May 29, 2009 at 7:30pm
Tickets now available ($25/$30)

The Cathedral Church of St. James
Diocese of Toronto
Anglican Church of Canada
65 Church Street at King Street
416-364-7865
www.stjamescathedral.on.ca

Opera by Request
presents
Mozart’s
La Clemenza di Tito
starring Stewart Granger, Carrie Gray and Jillian Yemen
Saturday, May 23, 8:00 pm
Bellini’s
I Capuleti e i Montecchi
starring Gillian Grossman, Barbara King and Avery Krisman
Wednesday, May 27, 8:00 pm
in concert
with piano accompaniment

William Shookhoff, Director
Both performances at
College Street United Church
452 College St. at Bathurst
All tickets $20
Phone 416 455-2365 for info
www.operabyrequest.com

A SEA of MEMORIES
Join director Joan Andrews and the choir as they celebrate 20 years of song by presenting favourites from the past two decades. Choir alumni will join in and accompanist Barry Peters will be featured on the magnificent new pipe organ.

Saturday May 23rd. 7:30 pm.
St. Patrick’s Catholic Church
5633 Hwy. 7 East, Markham
At the door or call 905.294.8687.
Children 12 and under free.
— 7:30: Jonah Libster: Classical Guitar Recital. Sor: Grand Sole; Variations on a Theme by Mozart; Bach: Lute Suite in e; Goldberg Variations (partial); Villa-Lobos: Preludes.
Bloor Street United Church, 300 Bloor St. W. 416-898-7719. Free.

— 7:30: Oakville Chamber Ensemble. Magnificat: Puccini: Credo in G; Vivaldi: Magnificat; Victoria: Regina Coeli; Stéphane Potvin, conductor. St. Simon’s Anglican Church, 1450 Litchfield Rd., Oakville. 905-825-9740. $25; $15(st/st); $15(child 15 and under).

— 7:30: Toronto Choral Society. TCS presents. Saturday May 23, 2009, 3:00pm.
Toronto Symphony Orchestra. Celebrate Queen Victoria's Birthday.
Toronto Symphony Volun-tee: Leonore Overture No.3. Schubert: Entr’acte No. 3 from Rosamunde; Weber: Concertino for Clarinet; Cherubini: Overture to Ali Baba; Berlioz: Le Corsaire; Hummel: Trumpet Concerto. Joaquin Valdagepelas, clarinet; Andrew McCandless, trumpet; Edwin Outwater, guest conductor. Roy Thomson Hall, 80 Simcoe St. 416-593-4828. $27-$75.


— 8:00: Opera by Request. La Clemenza di Tito. Mozart. Stewart Granger, tenor (Tito); Jillian Yemen, mezzo-soprano (Sesto); Carrie Gray, soprano (Violetta); Debra Richardson, soprano (Annie); Andrea Rebello, soprano (Ser- vilia); Marc McNamara, baritone (Publie). Annex Singers; William Shookhoff, pianist/ music director. College St. United Church, 452 College St. 416-455-2365. $20.


— 8:00: Small World Music/Hor- bourfront Centre. Anindo Chatterjee, tabla master. Enwave Theatre, 231 Queens Quay W. 416-973-4000. $30.
— 8:00: Tapestry. The Shadow. See May 21.
Sunday May 24

— 1:00: Metropolitan United Church. Doors Open Celebration. Metropolitan Silver Band. 56 Queen St. E. 416-363-0331. Free.

— 2:00: Canadian Opera Company. La Bohème. See May 4.


2:00: Shevchenko Ensemble Annual Concert Celebrating Mary Knyz. Folk and classical song, music and dance. Choir; mando- lin orchestra; Desna Ukr Dancers; instrumen- tal and vocal soloists. Leah Posluns Theatre, 4588 Bathurst St. 416-533-2725. $30.


61 West Deane Park Dr. 416-622-5577. $10. Proceeds to benefit Sanctuary Ministries Toronto.


— 3:00: High Park Chors. 22nd Annual Spring Concert. Margaret Stanfield and Mari- na Filippova, conductors; Sheldon Rose, piano. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-762-0657. $20; $15.

— 3:00: NextSteps: Menaka Thakkar Dance Company. Gita Govinda – A Time-
--- 3:00: Toronto Chamber Choir, Cantata BWV150 “Nicht dir, Herr, Verlangt mich.” Bach, Orchestra and soloists. Christ Church Deer Park, 1570 Yonge St. 416-783-1895. $20; $16(sr/st). Pre-concert chat by conductor Mark Vuorinen.
--- 3:00: Toronto Symphony Orchestra, Beethoven’s World. See May 23.
--- 4:00: Cathedral Church of St. James, Twilight Recital Series. Rachel Mahon, organ. 65 Church St. 416-384-7865. Free.
--- 4:00: Tapestry, The Shadow. See May 21.
--- 4:00: Toronto Singing Studio, Three Choirs in Concert. Folk music from Latin America, the USA, Canada and Europe. Celebration Choir, Vivace Vox and Vocal Mosaic. Linda Eyman, music director; Christine Kim and Juha Tikkanen, piano. Trinity-St. Paul’s United Church, 427 Bloor St. W. 416-455-9238. $15; $10(sr/st).
--- 7:30: St. Paul’s Anglican Church, 175th Anniversary Celebration. Hymns; also works by Handel and Beethoven. Emanda Richards, conductor; guests: Amanda Jones, soprano; Manuelle Mizi, tenor; Phil Claxton, bass; mass choir. 227 Church St., Newmarket. 905-853-7285. Free.
--- 1:00: Cathedral Church of St. James, Music at Midday. Rea Beaumont, organ. 65 Church St. 416-384-7865. Free.
--- 2:30: Alchemy, An Hour of Chamber Music. Works by Bach/Busoni, Clementi, Shostakovich, Arensky, John Solomon, violin. Jennifer...


416-763-5066 x3 125; $20(3r/st).

— 8:00: Art of Time Ensemble. The Songbook 3. Works by Cohen, Rogers and Watts. Rob Pitch, guitar; George Keller, bass; Andrew Burashko, piano; and others. Enwave Theatre, 231 Queen’s Quay W. 416-973-4000. $25-59.

Wednesday May 27


— 7:00: Civic Light Opera. A Class Act. Kleban. Joe Cascone (Ed Kleban); David Haines (Marvin Hamlisch); Larry Gibbs (Michael Bennett); Paul Christman, musical director; Lesley Assel, choreographer. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. $20-$27.50. Also May 28-31, Jun 3-7 and 6-8. $20-$27.50. Also May 28-31, Jun 3-7 and 6-8.

— 8:00: Opera by Request. I Capuleti e i Montecchi. Bellini. Barbara King, mezzo-soprano (Romeo); Gillian Grossman, soprano (Giulletta); Avery Krizman, tenor (Tebaldo); David English, bass (Lorenzo); Andrew Tees, baritone (Capello); William Shookoff, pianist/ music director. College St. United Church, 452 College St. 416-455-2365. $20.

— 8:00: Tapestry. The Shadow. See May 21.


Thursday May 28


— 9:00: Nathaniel Dett Chorale. And Still We Sing: All O’ We Is One. Guests: Macom- ere Fifi; Pan Fantasy; Wendy Jones, director; Brainerd Baldwin-Taylor, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $39.50; $35(3r/st).

— 8:00: Civic Light Opera Company. A Class Act. See May 27.


— 8:00: Music Gallery. 33 1/3 Birthday Fundraiser. Improved music and avant-pop. CCMA; Apostle of Hustle. 187 John St. 416- 204-1080. $33.33. Also contemporary music record sale and auction.

— 8:00: St. Lawrence Centre for the Arts. An Evening with Hennie Bekker and Friends. 27 Front St. E. 416-366-7723. 145- 450.

— 8:00: Tapestry. The Shadow. See May 21.


Friday May 29


— 7:30: Cathedral Church of St. James. Proms at the Cathedral. Band of the Royal Regi- ment of Canada; Elmer Iseler Singers; St. James’ Cathedral Choir. 65 Church St. 416- 364-7865. $25-930.


— 8:00: Civic Light Opera Company. A Class Act. See May 27.

— 8:00: DanceWorks. Tavaaziva Dance/Collective of Black Artists (COBA) — City of Tribes and Selected Repertoire. See May 28.


**COUNTERPOINT Community Orchestra**
Terry Kowalczyk, Music Director

**Anniversary Gala**
Sat. • May 30 • 8pm
MacMillan Theatre
Edward Johnson Blvd., 80 Queen’s Park, U of T

**Beethoven Symphony No. 9**
The Bell’Art Singers
Jennifer Raros, soprano
Martha Spence, mezzo-soprano
Patrick Huang, tenor
Stuart Graham, baritone

**CPE Bach**
Flute Concerto in d minor
Jennifer Langton, flute

**North York Concert Band**
John Edward Liddle, Conductor

**Spring Celebration**
Saturday, May 30, 2009 at 7:30 p.m.
Al Green Theatre
Miles Nadal Jewish Community Centre
750 Spadina Ave.
(corner of Bloor and Spadina)

Tickets: $15
Children under 12 admitted free
For tickets and information call 905-470-0272
www.northyorkconcertband.ca

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**EVE EGOGAN**
May 2009 – World Première Performance & CD Launch Concert

**Performance & CD Launch Concert**
Saturday, May 30, 2009 at 8pm
Enwave Theatre, Harbourfront Centre
Queen’s Quay West, Toronto
Box Office (416) 973-4000 Tickets $15 / $12

**www.eveegogan.com**
Borodin Symphony No. 2 and Russian favourites
8:00 p.m. May 30
P.C. Ho Theatre
5183 Sheppard Ave. East

Cathedral Bluffs Symphony Orchestra
Norman Reintamm, Principal Conductor

Sunday May 31

Monday June 01

Tuesday June 02

Wednesday June 03

Thursday June 04

Friday June 05

The Toronto Jewish Folk Choir! Celebrates Bikol and Glick! With Mitch Skolnik, tenor.


Sunday, May 31, at 3 pm
Leah Posluns Theatre, 4588 Bathurst St.
Advance tickets: $20; $25 at the door; children 12 and under free. Info & Reservations: (416) 636-0936 / tfjkchoir@sympatico.ca
Visa orders: 416-398-3405
www.winchevskycentre.org/institutions/choir.html

THE TORONTO JEWISH FOLK CHOIR!
Celebrates Bikol and Glick!
83rd Annual Spring Concert
Alexander Vepriński, conductor
Lina Zemelina, pianist
Miriam Eskin, soprano
Herman Rombouts, bass

Highlights:
Yiddish, Hebrew and other songs popularized by Theodore Bikel (85 in May)

With Mitch Skolnik, tenor:
Srl: Irving Glick (1934-2004): Yiddish Suite No. 2 commemorating Glick’s 75th anniversary.
Sunday, May 31, at 3 p.m.
Leah Posluns Theatre, 4588 Bathurst St.
Advance tickets: $20; $25 at the door; children 12 and under free.
Info & Reservations: (416) 636-0936 / tfjkchoir@sympatico.ca
Visa orders: 416-398-3405
www.winchevskycentre.org/institutions/choir.html

Schola Magdalena
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SUNDAY MAY 31 AT 3 PM
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May 1 – June 7 2009 www.WETHOLENOTE.COM
**... 1: CONCERTS: Toronto and GTA**

**June 1 – June 7, 2009**

- **7:30:** Sky Performance – Tono
- **4:00 & 8:00:** Children’s Crusade
- **8:00:** Soundstreams/Luminato. The Children’s Crusade. Schafer.

**Children’s Opera Company; Toronto Consort; Tim West of the Moon**

- **2:00:** Motus O Dance Theatre: East of the Sun, Jun 4.
- **8:00:** Thornhill. 905-881-1344. $25; $20(sr); $10(st).

**Jubilate Singers**

- **Saturday June 6**
  - **2:00:** Royal Conservatory of Music. Matus D Dance Theatre: East of the Sun, West of the Moon, See Jun 5.
  - **4:00 & 8:00:** Luminato Festival. Red Sky Performance – Tono, See Jun 5.
  - **7:30:** East York Choir. Celtic Spirit. Choral and instrumental Celtic selections. Loretto Reid, tin whistle and accordion; Sharlene Wallace, Celtic harp; October Browne, guitar and mandolin; Rose Bolton, fiddle; Ray Caldwell, uilleann pipes; Bill Kerwin, bodhran; Jenny Crober, conductor; Liz Acker, accompanist. Eastminster United Church, 310 Danforth Ave. 416-483-8225. $20; $15(s); $10(st).
  - **8:00:** Acoustic Harvest. Centenarium. Quebec folk-ensemble. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $18.
  - **8:00:** Blue Bridge Festival. Gala Concert. Works by Pierre, Delibes and Haydn.
  - **8:00:** Civic Light Opera Company. Im Abendrot. Music of Strauss, Wagner and Verdi. Patricia Haldane, soprano; Christopher Fealey, accompanist. 100 Old Orchard Grove Rd. 416-488-0079. $20.
  - **8:00:** Toronto Symphony Orchestra. Joshua Bell. Berlioz: Overture to Benvenuto Cellini; Lalo: Symphonie espagnole; Brahms: Symphony No. 1. Joshua Bell, violin; Leonard Slatkin, guest conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $41-$130.
  - **7:15:** pre-concert chat.

**Jubilate Singers with guests Brian Barlow Quartet**

- **Saturday, June 6 & 7:** 8:00pm

**Chamber Jazz**

- **Saturday, June 6 & 7:** 8:00pm
  - St. Stephen-in-the-Fields Church, 103 Bellevue Ave. 416-536-5750. $20; $15(s); $10(st).

**Tranquil Energy**

- **Thursday, June 4 and Friday, June 5 at 8:00 pm**
  - Performance at Glenn Gould Studio, 250 Front Street West, Toronto
  - Tickets: $50 – Purchase at Roy Thomson Box Office, 60 Simcoe Street
  - Telephone: 416-872-4255 www.roythomson.com

**Tickets NOW on sale!**

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**NYCO Symphony Orchestra**

- **June 6, 2009 8:00 pm**
  - Grace Church on-the-Hill, 300 Lonsdale Road
  - Featuring Concerto movements performed by competition winners from the 2009 NYCO Music Festival and Julia McFarlane, violin
  - Brahms: Academic Festival Overture
  - Mascagni: Intermezzo from Cavalleria Rusticana
  - Beethoven: Romance No. 2, opus 50 in F major
  - Symphony No 1, opus 21 in C major

**Tickets can be purchased at the door, or see www.nyco.on.ca for more information.**

- Adults $20 • Seniors/Students $15

**Visit www.nyco.on.ca for more info**

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**Jubilate Singers**

- **Isabel Bernaas, Sherry Squires**
  - conductor, accompanist

**Chamber Jazz**

- **Saturday, June 6 & 7:** 8:00pm
  - St. Stephen-in-the-Fields Church, 103 Bellevue Ave.
  - Tickets: ticketweb.ca, 416·536·5750, or at the door.

**Tranquil Energy**

- **Seller Sisters Quartet and Cellist Rachel Mercer**
  - Mozart “Dissonance Quartet”
  - Schafer Quartet No. 6 complemented with Tai Chi performance
  - Schubert Quintet in C Major

- **Thursday, June 4 and Friday, June 5 at 8:00 pm**
  - Performance at Glenn Gould Studio, 250 Front Street West, Toronto
  - Tickets: $50 – Purchase at Roy Thomson Box Office, 60 Simcoe Street
  - Telephone: 416-872-4255 www.roythomson.com

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— 2:00: Royal Conservatory of Music. Motus O Dance Theatre: East of the Sun, West of the Moon. See Jun 5.
— 4:00: Luminato Festival. Red Sky Performance – Tono. See June 5.

Blue Bridge Festival
A River of Music, Poetry & Song in York Region
Sutton • Newmarket • Unionville
Friday, Saturday & Sunday 5, 6, 7 June 2009
www.bluebridgefestival.com (289) 470-1099
Presented by the Ardeleana Chamber Music Society a Registered Canadian Charity since 1988
ARTISTIC DIRECTOR/BRENDA MULLER
LISTINGS: SECTION 2
CONCERTS BEYOND THE GTA

For a list of 2 sections communities see page 22.

Friday May 01

- 12:00 noon: Kitchener-Waterloo Symphony Orchestra. Open Doors: Red Chamber. Traditionally Chinese instruments, unaccompanied music.
  - 2:00 pm: Shaw Festival. Sunday in the Park with George (preview). Soundhein. Royal George Theatre.
  - 7:30 pm: Barrie Concerts. Joys of Gospel. Accomplishing Living Ensemble Vivant (Catherine Wilson, piano; Erica Benson, viola; Sharon Pruter, cello). Hay-Wee Pentecostal Church, 50 Anne St. North, Barrie. 705-726-1181. $10 (st). Subscription series only.
  - 9:00 pm: Folk Under the Clock. Alasdair Fraser and Natalie Haas in Concert. Scottish fiddle and cello. Ralston Hall Theatre, 336 George St. Peterborough. 705-743-3372. $15; $10/adults; $15/students at door.
  - 9:00 pm: Georgian Bay Symphony. Grand Orchestra Concert. Holst: Excerpts from the Planets (Mars, Venus, Jupiter); Tchaikovsky: 1812 Overture; Rachmaninoff: Symphony No. 2; 3rd movement; Shostakovich: Symphony No. 5; 2nd movement; Massac: Manitojot (premiere). Guest: Huronia Symphony Orchestra. OSCV Regional Auditorium, 1550 8th St. E., Owen Sound. 519-372-0212. $26; $24/adult; $45/season ticket.

Saturday May 02

- 9:00 pm: Kitchener-Waterloo Symphony Orchestra. Open Doors: Divo and Eva Egojan. Piano and tenor. Readings from authors of folktale. Reading from authors of folktale. Waterfront Development, 122 Frederick St., Kitchener. 519-578-1570. $22.
- 2:00 pm: Kitchener-Waterloo Symphony Orchestra. Open Doors: Divo and Eva Egojan. Piano and tenor. Readings from authors of folktale. Reading from authors of folktale. Waterfront Development, 122 Frederick St., Kitchener. 519-578-1570. $22.
- 7:30 pm: Victoria Operetta Society. Camelot. See May 1.
- 7:30 pm: Chorus Niagara. The Sacred and the Profane. Orff: Carmina Burana; Durufle: Requiem. Virginia Hatfield, soprano; Stuart Howe, tenor; Benjamin Cowan, bass; Robert Cooper, conductor. Calvary Church, 89 Scott St., St. Catharines. 905-688-5550. $34; $32/st; $35/st.
- 7:00 pm: Barrie Concerts. Joyous and Compeling. Ensemble Vivant (Catherine Wilson, piano; Erica Benson, viola; Sharon Pruter, cello). Hay-Wee Pentecostal Church, 50 Anne St. North, Barrie. 705-726-1181. $10 (st). Subscription series only.
- 7:30 pm: Folk Under the Clock. Alasdair Fraser and Natalie Haas in Concert. Scottish fiddle and cello. Ralston Hall Theatre, 336 George St. Peterborough. 705-743-3372. $15; $10/adults; $15/students at door.
- 8:00 pm: Acoustic Music Aloud. Aloud and Natalie Haas. Scottish fiddle and cello. Aeolian Performing Arts Centre, 795 Dundas St. London. 519-473-2099. $25 (advantage).

Monday May 04


Tuesday May 05

- 7:30 pm: Platinum Concerts International. Kyri Chamber Choir. First United Church, 16 Wellington St. W., Waterloo. 877-266-2567. $40.

Wednesday May 06


Thursday May 07

- 8:00 pm: Kitchener-Waterloo Sy- ministry. Made in Canada Piano Concert. Cuthand: Piano Quartet; Milhaud: Quatre Visag- es (vocal/piano); Schulfott: Duo for Violin and Cel- lo; Brahms: Piano Quartet No.3 in e. KCWMS Music Room, 57 Young St. W., Waterloo. 519-889-1673. $5; $2/adults; $5/students.

Friday May 08

- 8:00 pm: Clearly Classic Concerts. Trio Lyra. Carnegie Gallery, 10 King St. W., Dundas. 905-627-4289/506-304-3767. $20/$22/st (st).
Monday May 11

- 8:00: Folia: To Mothers: Every One (Pia a Psycho or Twal: Music by Birle, Murna, Calarea, Tunis and others. Laura Pavdell, mezzo-soprano; Linda Melsted and Patricia Ahern, baroques viola; Laura James, viola da gamba; Byron Medicky, harpsichord; Lucas Harris, lute; the Toronto Continuo Collective, Registry Theatre, 122 Frederick St., Kitchener, 519-578-1570.

Friday May 22


- 8:00: Orchestra Kingston. Gone to the Birds. Works by Tchaikovsky, Beethoven, Saint-Saëns, Copland and Violandt. John Palmer, conductor; Anne Palmer, piccolo. St. George’s Anglican Cathedral, 7 King St. S., Kingston. 613-531-1939, 15$ (10$).

Saturday May 23

- 7:30: Guelph Youth Singers. Rhythm of the Rain. Besig: Reflections of a Lad at Sea; Hurricane Go Away!; and other works. Linda Beaulieu, director; guests: Ken Gee, piano; members of the Suzuki String School of Guelph. River Run Centre, 256 Woolwich St., Guelph, 519-736-3000. 12$; 16$ (10$) Raffle and Silent Auction follow the concert.


- 8:00: L'Association Internationale des Musiciens de Moscou. Pho au Psychol. Mozart, Beethoven, Schubert, Chopin, Mendelssohn, Schumann, Chopin, etc. The Guelph Jazz Orchestra, 137 Collier St., Guelph, 519-837-1570. 35$.


- 8:00: Kitchener-Waterloo Symphony Orchestra. Dial For Music. Mount Everett: Sinfonia e Ritornello from Orfeo; Marcello: Concerto Grosso in D Op. 1 No. 1; Malu: Clarinet Concerto; Mozart: Divertimento in F, K.138; Mendelssohn: Sinfonia No. 7 in D, Stephen Sitarski, guest conductor; Ross Ediders, clarinet. First United Church, 16 William Street W., Waterloo. 519-578-1570. 12$; 20$ (15$) Children $12$.

Monday May 14

- 8:00: Kitchener-Waterloo Chamber Music Society. Monica Rodriguez, soprano; Olena Klyucheva, piano. Bach: Sonata BWV1001 (qartos); Prokofiev: Sonata No. 2 in D, Revvacs: violin sonata; etc. KWMC Music Room, 57 Young St. W., Waterloo. 519-888-1673. By donation at door, min. 10$ requested (charitable receipts given).

Friday May 15


- 8:00: Kitchener-Waterloo Symphony Orchestra. Dial for Music. Harcourt Memorial United Church, 87 Dean Ave., Guelph. See May 13.

Saturday May 16

- 8:00: Kitchener-Waterloo Symphony Orchestra. Dial for Music. Central Presbyterian Church, 7 Queen’s Sq., Cambridge. See May 13.


Sunday May 17


- 8:00: Kitchener-Waterloo Symphony Orchestra. Beethoven’s Ninth. Good: Between the Rooms, Concerto for Trumpet; Beethoven: Symphony No.9 in D Op. 125, Edwin Outwater, conductor; Larry Larson, trumpet; Laura Wihale, soprano; Lauren Segel, mezzo, Kurt Lehmann, tenor; Gregory Dahl, bass; Grand Philharmonic Choir and other choirs. Centre in the Square, 101 Queen St. N., Kitchener, 519-578-1570. 20$-25$; 20$ (15$).

- 8:00: St. James Anglican Church. Musica St. James: An Evening With Mozart. Ian and Catherine Sadler as Mr. and Mrs. Mozart. 137 Melville St. S., 519-627-1424. 20$.

Saturday May 30

- 7:30: Orchestra London. The Magic Flute. Mozart, Joseph Schum, tenor; Tamino); Shannon Merc, soprano (Palina); Aline Kutan, soprano; Queen of the Night: Uwe Dambach, bass (Sasstro); Hugh Russell, baritone (Papagio); Timothee Vernet, conductor; Glyndor Leyshon, director. Grand Theatre, 471 Richmond St., London. 519-679-8778. 148$-125$. Also June 2, 4, 6.

- 8:00: Harlequin Singers. Spring Cabaret Concert – Broadway Showcase. See May 29.

- 8:00: Kitchener-Waterloo Chamber Music Society. WindFest 2009 Concert No. 1. Beethoven: Quiet for Winds and Piano; other works. WLU, Waterloo. 519-888-1673. 25$; 20$ (15$).

- 8:00: May Court Club. Come Sail Away With Marmalade. Edwina Douglas, director. Collier Street United Church, 112 Collier St., Barrie. 705-722-1770.

Saturday June 6


- 8:00: Kitchener-Waterloo Chamber Music Society/Wilfrid Laurier University. QuartetFest 2009 Concert No. 5. Schubert: Quintet in C; Slava, piano; the Penderecki Quartet, Denis Brott, cello; Maureen Forrester Recital Hall, WLU, Waterloo. 519-888-1673. 25$; 20$ (15$).

- 8:00: May Court Club. Come Sail Away. With Marmalade. See June 5.

Sunday May 31

- 2:00: Harlequin Singers. Spring Cabaret Concert – Broadway Showcase. See May 29.

- 2:00: Kitchener-Waterloo Symphony Orchestra. Beethoven’s Ninth. See May 29.


- 8:00: Kitchener-Waterloo Chamber Music Society/Wilfrid Laurier University. QuartetFest 2009 Concert No. 2. Various works. Young Artists of QuartetFest, Maureen Forrester Recital Hall, WLU, Waterloo. 519-888-1673. 15$; 10$ (8$).

Tuesday June 2


- 8:00: Kitchener-Waterloo Chamber Music Society/Wilfrid Laurier University. QuartetFest 2009 Concert No. 3. Young Artists of QuartetFest. KWMC Music Room, 57 Young St. W., Waterloo. 519-888-1673. 15$; 10$ (8$).

- 8:00: May Court Club. Come Sail Away. With Marmalade. See June 5.

Music of St. James presents AN EVENING WITH MOZART

Ian and Catherine Sadler as Mr. and Mrs. Mozart

Friday, May 29, 2009

8:00 p.m.

ST. JAMES CHURCH

137 Melville Street, Dundas, ON.

Tickets: $50 available in advance and at the door.

905-627-1424
SECTION 3: jazz in the clubs

HOUSE GIGS continued from p.18

Unconventional vocalist Tova Kardonone is a brave composer and astute arranger. The Thing is, her Balkan-Jazz-Funk Fusion 8-piece band, is devoted to odd time signatures and raised elev- ents; it’s challenging, refreshing and highly rewarding in a real listening room (www.myspace .com/thenethingismusic). The Thing performs at the Trainer Studio May 31 at 8pm. (Note that the WholeNote’s very own Jim Galloway gigs at The Rex at 9:30pm the same night.)

NOTE: Due to space limitations, these listings are abridged. For full daily listings, please visit www.thewholenote.com/listings

Alleycatz
2409 Yonge St. 416-481-8685 www.alleycatz.ca
Every Mon Salsa Night with Frank Bischon
Every Tue Whitney Smith’s “Swing House” with vocalist Jim Sagar
Every Wed Jasmine Bailey & Co. Jazz & Soul
Annex Live, The
298 Brunswick Ave. 416-923-3999 www.theramenlive.com
Every Thursday Julie McGregor & Norm Amadio 7-10pm
Every Friday Whitney Smith & Jake Wilkinson 7:30-10:30pm
Black Swan, The
154 Danforth Ave. 416-469-0537
Every Wed The Danforth Jam w/ Lon and Friends 9:30pm
Castro’s Lounge
2116 Queen Street East 416-899-8272 NO COVER
Every Sun Jeremy Rouse Trio (Jazz/Roof) 9-9pm
Every Mon Smokey Folk (Bluegrass/Rockabilly) 9:30pm
Chalkers Pub Billiards & Bistro
247 Marles Avenue, 416-789-2531 www.chalkerspub.com (complete schedule online)
Every Wed Girls Night Out Vocalist-Friendly Jazz Jam 8:30-12 with host Lisa Particello (voice/vocalist/Hotel Pall Mall Ross McCachron) (Norman Marshall Villeneuve id)
Every Thu International Latin Night: Dance Lesson 7:30 - Bar 9pm
Every Sat Dinner Jazz 6pm
Every Sun Norman Marshall Villeneuve Jazz brunch 12-3pm, Jazz Up Your Sundays 7-10pm
May 2 Nancy Walters Quartet. May 3 Frank Botos Quartet. May 4 & 5 balcony

Chick N’ Deli
744 Mount Pleasant Rd. 416-489-3383 www.chickndeli.com (music schedule online)
Cobourg, The
533 Parliament St. 416-813-7538 Jazz Sundays 9PM NO COVER
Commensal, Le
655 Bay St. 416-596-9394 www.commensal.ca
Jazz Fridays and Saturdays 6:30pm - 9:30pm NO COVER
Corktown, The
175 Young St. Hamilton 905-572-9242 Sets at 8pm and 10pm, $10 Cover
Every Wed Corktown Ukulele Jam. 8pm. Every Sat Bill Colgate with Special Guests, 4-7pm, payvec.
Drake Hotel, The
1150 Queen Street West 416-531-5042 www.thedrakelive.ca (full calendar)
Every Sun 1-4pm Big Bad, Jake Branch.
Forto Bistro and Lounge
133 Richmond Street West 416-887-1909 www.fortoboist.ca
Every Wed Live Jazz 6:30-8:30pm with Kira Catlin.
Lula Lounge
1565 Dundas West 416-586-0307 www.lula.ca (complete schedule online)
Every Thu Tara Palmer & Reg Schwager, Brahma Folia, May 2 Salsa Party with Maria Etarna.
Manhattan’s Music Club
951 Gordon St., Guelph. 519-767-2440 www.manhattans.ca
Mezzetta Middle Eastern Restaurant
681 Clari Ave. 416-658-5887 www.mezzettarestaurant.com
Every Wed Mezzetta Jazz Series: sets at 9pm and 10-15, Cover $10-
Momo’s Bistro
646 The Queenwest Ave. 416-252-5560 www.momosbistroca.com
N’Avlins Jazz Bar and Dining
299 King St. W. 416-595-1956 www.navlins.ca
Every Mon Terry Logan.
Every Tue Stanie McGregor.
Every Wed Jim Hainenman Trio.
Every Thu Blues Night with Guest Vocalists.
Every FriSat All Star Bourbon St. Band.
Every Sun Terry Logan.

Old Mill, The
160 Old Mill Rd. 416-236-2641 www.oldmilltoronto.com
Every Thursday Russ Little Trio 7-10pm, $12 minimum per person
Every Fri Dan Davis & Friends Saturdays & Sundays 9-11pm, Cover Charge $12.
Pantages Martin Bar and Lounge
200 Victoria St. 416-362-1777 www.pantages.ca
Every Fri Robert Scott.
Every Sat Solo Piano: Various artists.
Pilot Tavern, The
22 Cambirdland 416-823-5718 www.thepilotca
Jazz Saturdays 3:30 – 8:00 NO COVER
Every May 2, May 9 Alex Dean Quartet. May 16 Collage. May 23 Perry White Quartet. May 30 Don Palmer Quartet.
Press Club, The
650 Dundas St. W. 416-384-1783 www.thepressclub.ca
Every Thu Open Jam
Every Second Wed Jazz Jam hosted by trombonist RJ Satchithananthan.
Quotes
220 King Street West 416-976-7687 “Fridays at Five” with Don Vickery’s Canadian Jazz Quartet and featured guest: May 1 Tom Sereenski. May 8 Kevin Turcotte. May 15 John MacMurphy. May 22 Terry Promane. May 29 John MacLeod.
Reservoir Lounge, The
52 Wellington St. E. 416-955-0587 www.reservoirlounge.com
Every Mon Sofia Perlman and the Vipers. Every Tue Tyler Yaremko and his Rhythm. Every Wed Bradley and the Bouncers. Every Thu Janice Hagen. Every Fri Big Red Jake’s Swingin’ Sextet.
Every Sat Tory Casisi.
Rex Hotel Jazz and Blues Bar, The
194 Queen St. W. 416-598-2475 www.thex.com
Live Jazz/Blues EVERY NIGHT (complete schedule online)
Every Monday in May Peter Hill Quintet 6:30pm
Every Tuesday in May Syls Jus Trio 6:30pm
Every Tuesday Classic: Rex Jazz Jam 9-3:00pm
Every Wednesday in May Griffith-Hitco Trio 6:30pm
Every Friday Hightown Syncopators 4-8pm
ANNOUNCEMENTS


*May 2 6:00: Kingston Symphony. Gala and Wine Auction. Gourmet food, fine wine & entertainment with a Cuban flair. Donations of fine wines from your private collection accepted. Italeo Canadian Club, 1114 Notre Dame Lane, Kingston. 613-530-2050. $150.


*May 3 7:00-10:00: Continuum Contemporary Music. Ballroom Blitz – a Continuum Fundraiser. Music and talk, food and drink, silent auction. Guests: James Rolfe, composer; Lewis DeSoto, author; performances by Continuum’s musicians. Gladstone Hotel Ballroom 1214 Queen St. West. 416-924-4945. $100 ($75 tax receipt). Proceeds support Continuum’s operating funds and SHIFT.


Installations continue: May 7-23, Thursday, Friday, Sunday: 1:00-4:00; Saturday: 10am-2:00. The Loop Studio Centre for Lively Arts, Artscapes Wychwood Barns, 601 Christie St. #170. 416-652-5115. Pwyc.


*Orchestras Mississauga, 14th Annual Giant Used Book Sale. Donations of books, records, CDs, DVDs, tapes, videos, puzzles, games, comics, sheet music are requested. (NOT accepted: magazines, encyclopedias, Readers Digest Condensed Books, National Geographic.) Drop off at the Sheridan Centre, Lower Level, Fowler Street Entrance, Mississauga, Tuesdays 1:00-4:00, Thursdays Sat-12 noon. Pick ups: 647-686-7253. Sale dates: September 17-20, 2009.

LECTURES/SYMPOSIUM


*May 9 9:30am-1:00: Canadian Opera Company/Jackman Humanities Institute/ Munk Centre for International Studies/ U of T Faculty of Music. The Opera Exchange: Antique Fables and Fairy Toys: Britten’s A Midsummer Night’s Dream. Topics include: Shakespeare’s romantic comedy and the adaptation’s libretto and musical setting; the opera in the context of Britten’s life and work; and, a performance-based workshop that explores the critical approaches to the music of Benjamin Britten.

Toronto Children’s Chorus Elise Bradley, Artistic Director

JUBILATE SINGERS

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Director Isabel Bernauds leads a chamber choir with an eclectic, multilingual repertoire. Upcoming concerts include chamber jazz in June and our 40th anniversary year; ’09–10, featuring Christmas from around the world, Sounds of Asia, and our greatest hits from years past. All voices welcome. Rehearsals are Tuesdays, 7:30 pm at St. Leonard’s Church (you are welcome to sit in on a rehearsal).

www.jubilatesingers.ca

St. Leonard’s Church 25 Wanless Avenue (near Yonge & Lawrence)

Call 416-532-2025 to arrange a time for a friendly audition.

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Bring your child’s love of singing and the Toronto Children’s Chorus will provide an exceptional musical education. Over 350 children between the ages of 6 and 17 enjoy the life-enhancing experience of singing in one of the world’s finest treble choirs.

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MUSIC HISTORY

Walter Hall, 80 Queen’s Park. 416-363-8231. $15; $10(U of T faculty); $5(st).


- May 29 7:00-8:00: Toronto Public Library. On Stage. Soprano Isabel Bayrakdarian talks about her life. Film clip from the film A Long Journey Home. Q&A. Toronto Reference Library, 789 Yonge St. 416-393-7131. Free.

- May 30 7:00-8:00: Toronto Opera Club. Potions, Poisons and Passions in Opera. Guest speaker: Kazik Jedrzejczak. An audio/visual presentation. CDs to be won. Room 330, Edward Johnson Bldg, 80 Queen’s Park. 416-924-3940. $10(non-members)

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MASTER CLASSES


- May 4 10:00am: York University Dept. of Music. Guitar master class with Jeff Hanlon. Tribute Communities Recital Hall, Accladale East, YU, 4700 Keele St. 416-738-2100 ext 22292. Free.


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WORKSHOPS

- May 3 1:30-4:00: Toronto Early Music Players Organization. Promoting Improvisation. Workshop with Elin Soderstrom, viola da gamba performer. Bring your viols, recorders and stand; music available.

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The Hamilton Children’s Choir, winner of the 2008 CBC Radio National Amateur Choral Competition, is looking for applications from experienced conductors and accompanists.

Conductor Position

Responsibilities: auditions, choir camp (Aug.), weekly rehearsals (Mon. & Wed.), workshops, performances, local tours, and retreats.
Qualifications: post-secondary education in vocal performance/choral conducting, knowledge of children’s choir repertoire, ability to work well with others, and effective oral and written communication skills. Audio recording of previous children’s choir work and a video recording of your conducting skills must be submitted with resume.

Accompanist Position

Responsibilities: accompanying weekly rehearsals (Mon. & Wed.), choir camp (Aug.), concerts, retreats, workshops and tours.
Qualifications: Applicants must possess ARCT or equivalent in piano, and a background in choral accompaniment.

Team members can expect a collaborative working environment under the guidance of the Artistic Director. These are contract positions, from September through June.

Applicants are to submit a resume & covering letter by June 10, 2009 to:
Attention: Ms. Poloz, HCC Artistic Director
Hamilton Children’s Choir
252 James Street, Hamilton, ON L8R 2L3
www.hamiltonchildrenschoir.com
KINDRED SPIRITS ORCHESTRA is looking for musicians who enjoy bringing music alive through an inspiring repertoire in a newly created community orchestra.

Rehearsals are held weekly on Mondays from 7:30 to 10:00 pm in the Old Unionville Library.

We are currently looking for all instruments.

We are also looking for a concertmaster, violin, viola, cello, and bass principals (paid).

For more information, visit www.KSORchestra.ca

To book an appointment, please call the Office of The International Music Academy at 905.489.4620 or send your résumé to info@ksorchestra.ca. We also invite advanced students to apply.

Attention: Choirs, Orchestras, Bands!! Perform at your best in Vienna, The World Capital of Music!

Plan with us one of a kind tour with outstanding performances in prestigious and historically significant venues where much of the classical music repertoire was performed for the first time and where renowned musicians rose to fame.

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The Golden Hall of the Vienna Musikverein, world renowned for its outstanding acoustics and the annual New Year’s Concert of the Vienna Philharmonic Orchestra, could be your stage at most of these festivals:

- Spring Music Festival in Vienna with the Vienna Boys’ Choir
  Feb/March 2010, Musikverein; www.austrianfestivals.at
- World Choral Festival with the Vienna Boys’ Choir
- Summa Cum Laude International Youth Music Festival & Competition in Vienna, July 4-8, 2009; July 3-7, 2010; July 2-6, 2011 Musikverein www.scfestival.org
- Youth and Music in Vienna, International Festival and Competition, July 11-14, 2009; July 10-13, 2010, Austria Centre; www.austrianfestivals.at

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For program suggestions call: Wally Haupt Pauwels Travel Bureau 95 Dalhousie Street Brantford, Ontario, Canada N3T 2J1 Tel. Toronto: 416-252-4233 E-Mail: wally.haupt@sympatico.ca Ont. Reg. #1034092
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43rd Season of “Opera for the Rest of Us”

Two operas will be chosen from the following short list for fully staged and professionally costumed productions in February, 2010:

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Auditions will be held Saturday, June 13, 2009 from 2 p.m. to 7 p.m. By appointment only, through voice mail at 416-698-9572 or e-mail at auditions@toronto-opera.com.

All voice types needed. Tenors and baritones are particularly encouraged to audition.


Artistic Director: Giuseppe Macina
Music Director: Adolfo De Santis

*MAY 29 7:15-10pm: Recorder Players’ Society. See May 8 workshop.
*MAY 31 2:00: CAMMAC. Singers & instrumentalists are invited to participate in a reading of Haydn’s The Seasons, led by Geoffrey Butler. Please bring stands; music provided. Elliott Hall, Christ Church Deer Park, 1570 Yonge St, 416-421-0779. $10 (non-members); students free.
Musical Life:
We Are All Music’s Children
by MJ Buell

APRIL’S CHILD …
Pianist Christina Petrowska Quilico has premiered hundreds of new works. Her 22 recordings include music of the 20th and 21st centuries, Chopin, Liszt, Debussy, and four with her late husband, Metropolitan Opera baritone Louis Quilico. In 2008 the Canadian Music Centre and Canadian League of Composers presented her with the 2007 Friends of Canadian Music Award. She is a Full Professor of Piano Performance and Muscology at York University. Born in Ottawa, Christina studied with Boris Berlin at the RCM in Toronto. On scholarship at Juilliard (a student of Rosina Lhévinne, Jeanane Dowis and Irwin Freundlich), she made her New York debut at 14 as a co-winner of the High School of the Performing Arts Concerto Competition with fellow student Murray Perahia. She later studied at the Sorbonne, and in Darmstadt and Berlin with Stockhausen and Ligeti.

Earliest musical memory?
My mother singing “Silent Night” and Ukrainian songs. Fortunately, she had a lovely voice. She always wanted to be a singer and was extremely artistic.

Other musicians in the family?
Music comes from her mother’s family. The de Lezcinska family (even I can’t spell it!) was related to the Count Potocki family with ties to Chopin. My grandmother talked about her past: I never believed her until I saw the names in a Chopin biography. She had a great ear for music and sang Polish songs.

Music in your childhood?
My brothers loved sports and thought music was torture but always had the latest music on the radio so I developed eclectic tastes.

My mother played classical recordings and took me to many concerts: chamber music, choir, symphony, and the ballet. We never missed the Metropolitan Opera broadcasts!

My father only went if I played. A journalist for many years, he became a translator for the RCMP, involved in classified information. He hoped I’d become a writer and only reluctantly allowed me to study at Juilliard because I had a scholarship and Canada Council grants. He loved his books and writing. My eldest daughter continued that tradition: majored in political science, American studies and is now a Professor of History. My younger daughter is a French translator for the Government.

I made up for that - both my husbands were musicians!

First memories of making music?
I played for an audience at 6 - I remember getting dressed up, being on stage. I remember performing The Minute Waltz at 7, and duets with other students for festivals and concerts at 8 or 9. Chamber music and accompanying was a vital part of my early training and happily remains just as important today.

“...”

We are still performing…"

When you first thought of yourself as a musician? That’s easy: the moment I was conscious of making music! More difficult is: when do you think of yourself as a professional musician? When you begin to be paid is usually when you begin to believe that maybe you are worth listening to. A huge responsibility begins to weigh on you. Musicians have great respect for history: always trying to live up to legends of the past. Ever think you would do anything else? Piano always won. I had to choose between piano and ballet at 10, then between piano and writing when I graduated from Juilliard and had a book of poetry published. I’ve had 3 books published. I still take courses, attend seminars and colloquiums, and draw.

If you could travel back through time to the young person in that childhood photo, is there anything you would like to say? Don’t worry so much about the future, enjoy every moment of life.

May’s contest and April’s winners, next page
Book Shelf

by Pamela Margles

Secret Agent: The Selected Journals and Letters of Harry Somers
edited by William Scoular
352 pages, photos; $30.00
available from the Canadian Music Centre

Three weeks before Harry Somers died, he wrote in his journal, “I list my occupation as secret agent. Whenever I’ve been caught & it’s been frequently, I confess to anything & everything. ‘Yes, yes,’ I confess, escaping all torture. ‘You are a traditional conservative composer?’ ‘YES.’ ‘You are an eclectic?’ ‘Oh YES.’ ‘You have been at times an avant garde composer?’ ‘I’ll sign the paper!’ ‘You’re old hat?!’ ‘Yes. Yes. A beat up old hat.’” No-one except Somers himself could have come up with this. That’s what makes these journals and letters so remarkable. Somers always stood out for his elegance, wit, charm, forthrightness and passionate dedication. We now have a whole new dimension on him – his thoughts, his feelings, his worries, and even what he read and listened to.

Somers’ wife Barbara Chilcott and the editor William Scoular have done a Herculean job of assembling and editing the diaries and letters, written on scraps of paper over a period of 30 years. Their importance makes it all the more desirable that the next step be taken to have them fully annotated and indexed.

Certain situations need explaining, such as what happened in 1965 that would provoke Somers to curse ‘the commonwealth’, ‘the Queen’, ‘Ozawa’, ‘Walter Hamburger’ (sic), ‘Bright’s champagne’, ‘the government’ and ‘Irving Glick’, all in one breath? Important figures like E. Robert Schmitz need to be identified. Names like ‘gord rainor’, ‘Milhoud’, and ‘Crum’, misspelled by Somers - whether inadvertently or on purpose - should have their proper spelling noted. What annotations there are, given in square brackets in the text, are not always accurate. The published journal reads, “I remember Krenek [president of the USSR’s composers’ union] referring to Copland as superficial.” But here Somers is surely referring to the Austrian composer Ernst Krenek, not the Soviet composer Tikhon Khrennikov, who was Somers’ dinner companion when he visited the USSR in 1976.

May’s Children are ...

... the boys of summer!

I and I will team up for an elegant July double-header launching the fourth year of a Toronto summer festival.

Left: circa 1985 in Brandon, Manitoba: From ash to pernambuco: this young champ traded his bat for a bow, but remains a die-hard Red Sox fan.

Right: circa 1966 in Vancouver, BC: “This is a very nice bowl, but where is the sushi? Beam me up, Scotty.”

Think you know who MAY’s children are?

Send your best guess to musicscchildren@thewholenote.com (please provide your mailing address, just in case your name is drawn!)

Winners will be selected by random draw among correct replies received by May 20, 2009.

Congratulations to our APRIL winners!

Shawn Kazubowski-Houston (Peterborough) and Laura Hartenberger (Toronto) each win a pair of tickets to hear Ponds, Creeks, Soundstill and Noisy River: Christina Petrowska Quilico plays the music of Ann Southam (May 12) at The Glenn Gould Studio, in memory of visual artist Aiko Suzuki and in recognition of the work of The David Suzuki Foundation. At a reception following the concert, the Canadian Music Centre launches the CD Pond Life, Petrowska Quilico’s 22nd CD, her sixth on the Centrediscs label.

Rob Mosher (Astoria, NY) will receive the CD Pond Life (Centrediscs CMCCD 14109) Ann Southam’s Rivers, and additional new river-inspired pieces composed for pianist Christina Petrowska Quilico: this two-CD set is a world premiere recording supervised by the composer.

Neil Martinez (Etobicoke) will receive INGS (Welspringe 10009) A two CD collection of live performances recorded by the CBC. Christina Petrowska Quilico plays works by Ann Southam, Gavin Bryars, Olivier Messiaen, Pierre Boulez, David Jaeger, Alexia Louie, Toru Takemitsu, Lowell Liebermann, Henry Cowell, David Del Tredici, Frederick Rzewski, Masamitsu Takahashi, Bill Westcott, Art Tatum, and Omar Daniel.

Music’s Children gratefully acknowledges Linda Litwack, Moira Johnson, the Canadian Music Centre, Liz, Barbara, and Keiko.

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The People’s Artist: Prokofiev’s Soviet Years
by Simon Morrison
Oxford University Press
504 pages, photos; $32.95

If the secret agent who figures in Harry Somers’ journal was a romanticized fantasy, the secret agents in Prokofiev’s life were real, nasty, and dangerous – from the Russian émigré cellist in Hollywood who made sure Prokofiev returned to the Soviet Union, to the malicious head of the Union of Soviet Composers, Tikhon Khrennikov, who Somers had found to be “terribly kind” when he met him in Moscow.

This brilliant chronicle of Prokofiev’s final years focuses on why he returned to what was now the Soviet Union, and how that irrevocable move affected his life and music. “He thought to influence Soviet cultural policy,” writes Morrison, “but instead it influenced him.”

Morrison explores how Prokofiev’s ambition, vanity, and naïveté led him to his fateful decision. It’s clear from his diaries (now being published in English) that he missed his homeland. But he was lured by offers of performances and money. Morrison considers the influence of his fervent Christian Science spirituality, which likely prevented him from seeing the repression, incarcerations and murders of artists that were occurring regularly in the Soviet Union under Stalin. Yet he shows that Prokofiev in fact had some sense of the personal and artistic freedom he would be sacrificing. In any case, as soon as he had moved his wife Lina and their two sons from Paris to Moscow, he could only travel abroad with Lina if he left his two sons behind. By 1938, neither he nor Lina was allowed to leave at all.

But as difficult as things gradually became for Prokofiev, they were far worse for Lina, who was not even Russian. First, Prokofiev left her for a young admirer, and then, when she tried to leave the USSR, she ended up spending years in Soviet camps on fabricated charges of treason.

Morrison is a Canadian scholar now teaching at Princeton. He has made full use of his unprecedented access to unpublished documents and scores now in the Russian State Archives. Morrison’s meticulous endnotes and index make this detailed biography accessible, and his elegant writing style makes it thoroughly engrossing to read.

Leonard Bernstein: American Original
edited by Burton Bernstein and Barbara B. Haws
HarperCollins
240 pages, photos; $31.95

For years, Leonard Bernstein’s father Sam pressured his musically precocious eldest son to go into the family beauty-supplies business. Later he defended himself by saying, “How could I know he would grow up to be a Leonard Bernstein?” As his father had finally figured out, Leonard Bernstein was an original. But no-one could live up to the title of this book and be a “modern renaissance man” who “transformed music and the world” – not even this charismatic conductor, composer, writer and educator. Fortunately the ten essays in this book are less starry-eyed and more incisive than the title would suggest. Together, they offer a well-balanced portrait of a complex figure.

There’s an eloquent memoir by music critic Alan Rich, who admits to often being hard on Bernstein, mostly for ignoring contemporary music. Historian Paul Boyer discusses how Bernstein added a political dimension to his role as conductor of the New York Philharmonic. Like Prokofiev, he believed that art not only reflects but influences social reality. His outspoken support for issues such as civil liberties, environmental protection and world peace was considered so audacious at the time that he ended up with an FBI file almost 700 pages long.

Unlike the Soviet composer, he did achieve some influence. But, as his younger brother Burton Bernstein writes in one of his memorable chapter-by-chapter commentaries, he paid a price – in the press at least – for what his brother considers his naïveté. American composer John Adams offers the perspective of a young man first discovering Bernstein. “I thought I’d found the model for what the future of classical music in America would be,” he writes.

The splendid photos and documents enrich the texts. My favorite photo, from 1970, shows Bernstein in leisure clothes coaching his baseball team, the Philharmonic Penguins. Beside him, watching intently in his baseball uniform and cap, is his protégé Seiji Ozawa, who would have just finished his stint as conductor of the Toronto Symphony.

The Toronto Symphony performs two works by Bernstein, Three Dance Episodes from On the Town, and Symphonic Dances from West Side Story, on May 13 at 8:00 and May 14 at 2:00. Bernstein’s West Side Story is on stage at the Stratford Festival from June 5 until October 31.
My first encounter with minimalist music was a recording of Terry Riley’s In C – 53 short motifs, each to be repeated an indefinite number of times, as desired, by any number of performers until eventually everyone has worked through all the motifs in order. When I brought it home and put it on the record player it took my mother less than a minute to call out from the kitchen “The record’s stuck”. My first live exposure to the concept was a couple of years later at an Arraymusic concert in the late ‘70s. There was a piece by Marjan Mozetich and as its patterns kept on repeating I found myself wondering if the instructions in the score were to keep hammering out the same phrase until everyone in the audience had given up and left the hall. Of course it soon became clear in both cases that the patterns were subtly changing and that there was indeed a musical progression under way. I grew enamoured of the form and although I seem to now have grown out of that phase I still consider works like Steve Reich’s Music for 18 Musicians, Philip Glass’ Einstein on the Beach, and for that matter, Laurie Anderson’s O Superman to be important and rewarding works. Over the decades Marjan Mozetich too has grown away from minimalism, at least in its more relentless forms, and has developed a style that can best be described as Lush. A new Centrediscs release, Lament in the Trampled Garden (CMCCD 14009), presents a beautiful cross section of chamber works spanning two decades. The Penderecki String Quartet is joined by Erica Goodman, Nora Shulman and Shalom Bard (harp, flute and clarinet) for Angels in Flight, a 1987 triptych inspired by an Italian Renaissance Annunciation scene by Fra Filippo Lippi, and by Christopher Dawes (harmonium) for the contemplative Hymn of Ascension (1998). The title track was written as the mandatory piece for the 1992 Banff International String Quartet competition and as such entered the repertoire of 10 outstanding young ensembles, including that year’s grand prize winning St. Lawrence Quartet. In the intervening years Lament has enjoyed countless performances but I believe this is the first commercially available recording. It is a brilliant work that 17 years later is still fresh and exhilarating, especially in the hands of the consummate musicians of the PSQ. The final work dates from just 2 years ago and was commissioned by the Otawa International Chamber Music Festival for the Gryphon Trio. Scales of Joy and Sorrow is another triptych, with outer movements that respectively build from slow and expressive to fast and exhilarating and vice versa, surrounding a gentle and lilting Arabesque, making an effective A-B-C-B-A arc. The Gryphon Trio is in fine form as always, working together like a well-oiled machine.

While Mozetich’s music is generally painted in pastel shades, that of Marc-André Dalhaive, while still concerned with colour, uses a broader palate. Since first hearing the music of this French “spectral” composer at a Continuum concert in 2005 I have encountered a number of his intriguing works, always with great appreciation. The most recent to come my way is a brilliant Piano Concerto commissioned and performed by Leif Ove Andsnes on a new EMI recording (2 64182 2) with the Bavarian Radio Orchestra under Franz Welser-Möst. While it seems to be central to the thesis of the recording, this disc is not devoted to music of Dalhaive. It also includes the powerful concerto of Witold Lutoslawski, whose music was in many ways a precursor to the spectral pioneers Guéry and Dufourt. While I would not recommend this performance over the 1992 DG recording (431 664-2) with dedicatee Krystian Zimerman as soloist and the composer conducting the BBC Symphony, I welcome this “second opinion” and am happy to be reminded what a striking work it is. These two entrées are book-ended by contemplative works for solo piano by Bent Sørensen and separated by selections from György Kurtag’s playful Játékok (Games). All in all a very well balanced and thoroughly contemporary disc.

While quite familiar with the career of Québécan pianist Alain Lefèvre, I was not aware of his brother, violinist David Lefèvre, who has spent most of his career in Europe in the first chair at the Orchestre national du Capitole de Toulouse, and later the Orchestre Philharmonique de Monte Carlo, and as Guest concert- master with the Lisbon Gulbenkian Orchestra. David returned to Montreal last summer, at least long enough to record a CD with brother Alain. The Analekta disc (AN 2 9982) features the familiar (and always welcome) Sonata in A by César Franck, along with a lesser-known G Major Sonata by Franck’s Belgian protégé Guillaume Lekeu (1870-1894) and the Ballade-Fantaisie by André Mathieu. Lekeu lived a tragically short life and composed his sonata at 22, just two years before his death. The work was commissioned by Eugene Ysaye and thanks to him it “traveled the world” and was picked up by some of the greatest violinists of the first half of the 20th century. The dramatic, if somewhat melancholy, work has not stayed in the repertoire however and so we come upon it here as something of a hidden treasure. I expect this fine performance will bring some well-deserved attention to the near-forgotten gem. Alain Lefèvre has been instrumental in reconstructing and promoting the works of Québec child prodigy André Mathieu (1929-1968) whose European career was cut short by the outbreak of the Second World War. Written at the age of 13, the same year Mathieu won first prize in the New York Philharmonic’s centenary young composers’ competition, this charming, if somewhat anachronistic, lyric piece is a perfect Canadian companion for the sonatas of these earlier European masters.

The final disc this month is also one of violin and piano duos, but this time more eclectic and somewhat lighter fare. Violinist Nancy Dahn and pianist Timothy Steeves, hail from Newfoundland where they are professors at Memorial University. They have shown a strong commitment to Canadian composers during the twelve years they have been playing together as Duo Concertante and a previous CD included works written for them by Chan Ka Nin, Kelly-Marie Murphy and Omar Daniel. In June they will record their fifth CD at Glenn Gould Studio, another all-Canadian disc, featuring a work by R. Murray Schafer which they premiered last year. Their current offering, It Takes Two (Marquis Classics 81401), is meant as more
of a crowd pleaser, an album of encore-type pieces. With repertoire ranging from a medley of Gershwin tunes through Dizzy Gillespie's 'A Night in Tunisia' and de Abreu's 'Tico Tico' to classical show-stoppers like 'Rondo alla Turka' and 'Sacre Dance' and more melancholy fare such as Solveig's 'Song and Valse triste', there is literally something for everybody. While thoroughly international in scope, even this project has a strong Canadian component. All the works were arranged for Duo Concertante by Clifford Crawley, a British-born Canadian who is Professor Emeritus at Queen's University and now makes his home in St. John's. In the words of the Duo, the title of this disc might more accurately be "It Takes Three".

**Concert Note:** Duo Concertante will perform a free noon-hour concert in the Richard Branson Amphitheatre at the Four Seasons Centre on May 5.

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 and "buy buttons" for on-line shopping.

David Olds
DISCoveries Editor
discoveries@thewholenote.com

**VOCAL**

**Beethoven - Fidelio**
Kameda; Sherratt; Calman-Wright; Knappe; Milne; London Philharmonic Orchestra; Mark Elder
Glyndebourne GFOCD 804-86

**Debussy - Pelléas et Mélisande**
Ravil; Duvall; Raynolds; Hoekman; Willibrink; Brody; Shirley-Quirk
Royal Philharmonic Orchestra; Vittoria Gui
Glyndebourne GFOCD 804-83

This year the Glyndebourne Festival in Sussex, England celebrates its 75th year. This is no mean achievement considering its survival depends entirely on private funds and donations. For any artist it has always been a great honour to be invited to be the guest of the Christie family, the founders and owners of this event. There have been many improvements over the years not the least of which is the magnificent new auditorium built in 1994. Glyndebourne has always been in the forefront of recording opera. As early as the 1930's they were doing Mozart operas on EMI like the famous Don Giovanni with Fritz Busch. This year they have begun issuing recordings under their own label and this month we are presented with two of these: an inspired Fidelio from 2006 and from the archives, a 1963 performance of Pelléas et Mélisande.

Beethoven's only opera embodies his innermost philosophy of life, the triumph of good against evil and the journey from darkness to light. This is what the Leonore Overture 83 does by compressing the journey into perhaps the most glorious 13 minutes of music ever written. With an emphasis on the symphonic nature of the opera, Mark Elder and his London Philharmonic, with excellent pacing and throbbing energy propel the comic forward and yet illuminate all the mances. Similar to the 9th Symphony the finale is truly an explosion and a culmination of joy.

The almost faultless cast deserves much credit. Soprano Anu Kinni as the heroine sings with heartfelt passion and tenderness and occasional outbursts of sincere indignation; Tamara Kari, the wrongfully convicted Florestan, has a shorter role but his strong heroic tenor overcomes all the difficulties. The Glyndebourne Choir also makes a tremendous contribution.

At the end of the 19th century French music was under the heavy influence of Wagner and Brahms. A fervent desire for change was in the air and the young Debussy was the right man at the right time to bring it about. With new harmonies and translucent textures he brought a breath of fresh air with a completely new approach, the impressionism. His role opera Pelléas et Mélisande is a sublime masterpiece and a pinnacle of French art. It is totally different from anything written before yet, to be honest, still owes homage to Tristan and Parsifal which Debussy admired. Its long score is delicate but of the highest inspiration and every phrase is meaningful. It moves in the atmosphere of shadows, in and out of silence, generally quiet, rarely reaching a fortissimo.

This performance from 1963 is an inspired one from the beautifully poetic impressionistic sets by Beni Montresor, through the incisive and sympathetic conducting of Vittorio Gui to the faultless, impressive cast. French soprano Denise Duval is exceptional as the fragile, semi wild creature Mélisande. Dutch baritone Hans Willibrink with his slow awareness to love and ardant declaration is most memorable. A worthwhile listening experience.

Last but not least, an A+ for presentation of these discs: elegantly designed hardcover books, with complete quattro lingual librettos. They will be a treasure for any collector.

James Girdens

**EARLY MUSIC AND PERIOD PERFORMANCE**

**Dowland - The Queen's Galliard**
(Lute Music Vol. 4)
Nigel North
Naxos 8.572284

The fourth and final CD of a series devoted to John Dowland's lute music, this disc's program of galliards, courants and Elizabethan song tunes offers an affectionate and nostalgic glimpse into the musical development of this brilliant composer. Though Dowland's familiar pensieve spirit is rarely out of sight, its reflection through the prism of dance and song makes for delightful listening of a more lively kind, especially in the expert musical hands of Nigel North.

This CD is replete with great tunes expertly played. Several of the composer's earlier and less familiar galliards can be heard here, of which John Dowland's Galliard is a particu-
Haydn – La Passione
(Symphonies 41; 44; 49)
Arion; Gary Cooper
ingrow-music.com EMCCD-7769
www.emingrow-music.com

Montreal’s Arion orchestra is joined in this recent CD by the English harpsichordist Gary Cooper in a program of three remarkable symphonies from Haydn’s so-called “Storm and Stress” period. What makes this recording unusual, aside from the highly contentious inclusion of a harpsichord continuo part, is the modest size of the 17 member orchestra, ostensi-

iously modeled after the forces available to Haydn at the Imperial palace where these works were first heard. This recording claims to be a pre-

liminary of sorts, in that the performance of the Symphony No. 41 is presented, as Cooper explains in the booklet notes, “without the pomp and clutter of additional trumpets and timpani”. An admirable intent to be sure, but regrettably there’s clutter galore from the over-miked horns and an often relentless harpsichord part which contributes a considerable din of acrid overtones of its own. Though the virtuosity of the ensemble is quite evident, particularly in the hell-for-leather tempos of the 44th and 49th symphonies, Anton Kwiatkowski’s over-the-top sound engineering (or to be fair, perhaps it’s a distorted pressing of the album that’s at fault) inflates the modest ensemble to gargantuan proportions, undermining the very intimacy that was the stated intent of this small-scale performance. If heavy-metal Haydn is your thing you may enjoy these bristly, bracing interpretations.

**Daniel Foley**

**CLASSICAL AND BEYOND**

Beethoven – Piano Concertos Nos. 1 & 2
Mari Kodama; Deutsches Symphonie-

Orchester Berlin; Kent Nagano
Analekta AN 2 9964

I looked forward to hearing these concertos after Nagano’s Beethoven Fifth Symphony recorded with the Montreal Symphony (AN2 9942-5). That performance was a wave of fresh air in dynamics, phrasing and tempi and a welcome addition to the catalogue, holding one’s attention to the last bar.

Mari Kodama is endowed with astonishing virtuosity, self assurance and control. This reminded me of Glenn Gould when his limitless ability, border-
ing an arrogance, could stand in the

way the music. As these performances unfold I was persuaded that she is offering genuine musical insights with a personal touch that is quite appealing. About eight minutes into the first movement of the first concerto, Beethoven’s gentleness is manifested using simple means for the unfolding drama of the music. Descending scales, played 3 times, remind me of similar scales in Mozart’s Don Giovanni which portends the demise of the Don. How these simple passages are played is one of the critical measures of artistic insight. No reservations here nor with the inner world of the slow movement. The third movement, taken at a brisk pace, is exhilarating.

Kodama’s style is perfectly akin to the second concerto. Her no nonsense, clear approach suits this work perfectly. Sparkling throughout and as stylistically satisfying as any I know of.

The orchestra is just the right size for these works and Nagano, as expected, provides il-

luminating support, fresh and pointed beyond merely impeccable. The spacious recording is clean and well projected with a pleasing luminating support, fresh and pointed beyond merely impeccable. The spacious recording is clean and well projected with a pleasing ambience.

It will be quite interesting to hear the other three concertos as they may require less of the sparkling pianism and more heavyweight materia-
lship. Odds are she’ll make it brilliantly.

**Bruce Surtees**

Chopin
André Laplante
Analekta AN 2 9966

We can only wonder why it took André Laplante – a pianist long renowned for his inter-

pretations of late-romantic repertoire – until now to record an all-Chopin disc. But in light of the well-balanced program and superb playing, it was well worth the wait! Included on this Analekta recording are 2 major works, the Sonata in B flat minor, Op. 35 and the Fantastique Op.49, in addition to two early Nocturnes, (Op. Post. in C sharp minor, and Op.15 No.1), and the three Mazurkas Op.63.

The Sonata, the second of Chopin’s efforts to establish himself as a musician whose bly modelled after

contribution to the forces available

for solo Baroque works less chal-

lenging than the Bach Sonatas and Partitas. I’ve been trying to play these things for over 35 years - which probably says more about my reluctance to practice and the rela-

tive balance of “competent” and “amateur” in my technique than anything else - and while Telemann clearly intended them for amateurs and students the deceptively straightforward writing is often quite angular and strewed with technical pitfalls.

Completed in 1735, the Fantasias display elements of the Baroque sonata, concerto and suite, with limited two-part writing and less multiple stopping than the Bach; the 1968 Barrenreiter edition, however - one of classic- 

classicism - remarked that “the double stopping and chordal work can only be tackled by a competent player.”

Angelines Hadelich’s playing goes far beyond merely competent, making everything sound easy and natural without ever being trivial. The short, slow chordal passages could perhaps be embellished more - comparison with the solo Assegai of Telemann’s Swedish contemporary Johan Helmich Romm would certainly suggest this - but Hadelich’s ornamentation is clean and unobtrusive.

These are not the Bach sonatas works in any respect, leaning more towards Corelli than to Telemann’s German contemporary, but they still have much to recommend them.

Recorded in Newmarket by the regular Naxos team of Norbert Kraft and Bonnie Silver the sound quality is, as always, impeccable.

**Terry Robbins**
which follow are miniature jewels, but to my mind, Laplante saves his best for last with the magnificent F minor Fantaisie, hailed by many as Chopin’s greatest work. I have heard many versions over the years, but I can honestly say this is among the finest I have encountered. His treatment is nothing less than sublime, from the opening march, to the thrice-heard secondary theme, to the virtuoso love-song. There is a world of contrasting moods in this piece, and Laplante effortlessly captures them all, thus bringing this most satisfying disc to a close.

Richard Hardt

The three CDs, each of a little over 80 minutes duration, are fully loaded with live performances, all previously un-issued in any format, of concertos, solos and real showpieces for violin and orchestra. These were taken down at various stages of Rabin’s meteoric ca-

Michael Rabin Collection, Volume 2
Live Performances
Michael Rabin
DOREMI DHK 7541-3

Not only violin fans but all music lovers will be delighted with this set of performances by the legendary Michael Rabin, a violin virtuoso and fine musician who, in his short life (1936-1957), generated explosive excitement and had, and still has, one of the most evident cult followings in classical music.

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MODERN AND CONTEMPORARY

Ann Southam: Pond Life
Christine Petrowska Quilico
Centrediscs CMCCD 14109

This disc features piano music by Ann Southam, one of Canada’s most important – and most interesting – composers. The titles of the works on this disc refer to natural bodies of water, not just ponds but rivers and creeks as well. So, while the ten movements of Southam’s pond life capture the calm surface of a windless pond, Noisy River, Fidget Creek, and Connection Creek ripple and dance along. But whether these exquisite compositions are smooth or turbulent on the surface, underneath they teem with life.

The distinctiveness of Southam’s sound world lies in her ability to create a sense of space around the notes. A simple motif can emerge from the layers of sound, and, with a rhythmic or harmonic twist change the course of the music. It’s moving, and it encourages contemplation of what lies beyond the sounds.

Most of these works were written for Canadian pianist Christine Petrowska Quilico, who in 2005 recorded Southam’s Pond Life (also on Centrediscs). Her virtuosic command of the keyboard brings these works to life. With theatrical flair she balances the fine gradations in pitch and rhythm to create unique worlds of sound.

The cover art is lovely. But a reproduction of the painting by Atsuko Suzuki which inspired Southam to write Pond Life and II would also have been meaningful. The recorded sound is clear yet resonant, helping to make this disc such a delight.

Pamela Margles
Fazil Say - 1001 Nights in the Harza
Patricia Kopatchinskaja; Luxembourger Stabkirchenorchester; John Axelrod
Nutve V5147 (www.natvechassauge.com)
The Turkish pianist and composer Fazil Say has achieved great success in both classical and jazz fields, with frequent concert hall and jazz festival appearances and a discography ranging from Bach to Stravinsky. As an accompanist, he toured with Maxim Vengerov in 2004, and in 2006 formed a duo partnership with the Moldovan violinist Patricia Kopatchinskaja.

His violin concerto was written for Kopatchinskaja, and this CD is a live recording of the world premiere performance in Lucerne in February 2008. It is a very accessible and extremely satisfying four-movement work, the title of which suggests that in this particular meeting of East and West the “East” is going to be the dominant partner, as indeed it is. Turkish percussion instruments add colour to a rich and warm orchestral score full of sensuous oriental sonorities that reaches its peak in a wonderfully lyrical third movement.

Kopatchinskaja interprets the music superbly, with great support from Axelrod and the LSO. This is one concerto I’ll be playing over and over again.

Three other works by Say complete the disc. Patara, a quartet for soprano, nay flute, piano and percussion that was originally a ballet, and Alia turca Jazz, for piano, are both built on material from Mozart’s A major Piano Sonata K331, while Summertime Variations is Say’s third arrangement of the Gershwin song, here conceived as a dazzling solo piece suitable for use in both his classical and jazz appearances.

Terry Robbins

JAZZ AND IMPROVISED

Sarah Vaughan Live in Japan:
The Complete Edition
Sarah Vaughan
Jazz Lips JL758

Sarah Lois Vaughan (1924-1990) branded a singular singing style that will never go out of style. Whether the song was traditional or modern, dramatic or humorous, at the core of each performance was an exquisitely controlled, astonishing voice that spanned over four octaves. For her operatic instrument she was called “The Divine One” whereas “Sassy” was a moniker for her personality before, during and especially after the gig.

“Live in Japan” is a worthy re-issue which finds the Divine One in heavy, creamy form, backed by her swinging trio; Carl Schroedter on piano, John Glennell on bass and Jimmy Cobb at the drums. Pushing sixty, she was in supreme voice and apparently a jubilant mood to boot.

At the Sun Plaza Hall in Tokyo in September of ’73, the audience ate it all up and craved more. The Nearness of You is a rare 7-minute treat with Vaughan accompanying herself on the piano, while Summertime is treated like a true aria and the last note of Over the Rainbow inhabits 17 seconds. Similarly, the ballad renditions of “Round Midnight, I Remember You and My Funny Valentine show off Sassy’s masterful approach to vibrato. Musically very savvy, Vaughan was a smart improviser. There is No Greater Love begins with three separate solo duets with drums, bass and piano; memorable wordless choruses make up I’ll Remember April, All of Me and The Blues which showcase the rhythm section. The requested encore Bye Bye Blackbird is a surprisingly joyous, swingin’ blast. In 2006, the Library of Congress honoured this album by adding it to the United States National Recording Registry. Formally a costly chez item, the complete edition retails for $40 including good liner notes, an interview, photographs and a bonus track. Alternatively, one can find this concert on iTunes, issued under Mainstream Records.

Ori Dagan

Extended Play

SAMPLING SOUNDSCAPES
by Ken Warman

Creating musical sounds without instruments has become widespread ever since the availability of first the portable tape recorder and then the lap top computer. Melding oscillations created with software plus amplifications of so-called found sounds, often re-mixed, these soundscapes are notable for their subtle mixture of foreground and background.

Canadians – especially Québécois – have been particularly proficient in this sort of composing, as these CDs demonstrate. So have Europeans, which is why Habitas (Creative Sources CS 105 CD), by the German diasplage duo provides an interesting contrast to the Canadians’ work. For comparison, both this CD and Victoriaville Matière Sonore (Victo CD 0115) created by eight sound designers – Francisco López, Louis Dufort, Chantal Dumas, A. Donigay, Steve Heimbecker, Mathieu Lévesque, Hélène Prévost and Tomas Phillips – are audio portraits of specific places.

Geographical reflection is also involved in Bill Gibson’s and Chantal Laplante’s Zürich-Bamberg (AD HOC 22) and Éric Normand’s Vente de Bagages – Volume Un (Tour de Bras TDB 3001), but these collaborations expose another electronic music variant. Montréal-based Laplante and Londoner Gilmore, then living in cities which give the disc its title, collaborate on sound collages by weaving individual audio files sent to one another. Rimouski-based Normand follows the collaborative pattern, although the found sounds he alters originated in different European cities and in Montreal.

Hélène Prévost, one of Normand’s audio pen pals, is the only person represented on two CDs; and that’s appropriate. One of the doyennes of auditory creation, her contributions fit individual situations in which they are placed. Matière Sonore’s VSM for example, suggest a story line with muffled male and female voices, a ticking clock and sirens interminable with rumbling hisses, blurry rustles and reverberated intonation traceable back to computer programming. On Vente de Bagages however (www.tourdchubs.com), the bed track of studio intonation and hiss from her side is reconfigured with audio effects and stutters created and equalized by the noises produced with a microphone held in Normand’s mouth. This overt physically and evident sonic building blocks is what distinguishes Normand’s sound postcards from the other discs. On another track, his circular cackles, cries and rock-a-doodle-doo expand the quicksilver squeaks and tremolo flutters produced by the brass mouthpiece and valves manipulation of Toulouse-resident Sébastien Giroux.

Organized by Spanish sound artist Francisco López to create an audio portrait of Victoriaville, Québec, Matière Sonore’s soundscapes are more anonymous and elusive (www.victo.qc.ca). Sequentially passing across the aural landscape of the city which hosts an annual experimental music festival, private and public spaces are exposed and transformed. Particular starting points are mixed electronically and are simultaneously linked and divorced from sources. Louis Dufort’s material, for example, features snatches of gull caws and dog yelps, followed by stately organ-like riffs and otherworldly shrills, and preceded by ring modulator clicks, plus swellings of blurry thumps. Meanwhile Chantal Dumas tells her story on s/t w/t 2 with intermission from spectral railway-crossing peals, thunder
Singer-songwriter Heidi Lange has flown under the radar to drop her debut CD, “Later”. While Lange has spent most of her musical career teaching and directing music, her own solo performing career hasn’t been high on her list of priorities. But as a songwriter she felt compelled—by personal loss, as is so often the case with songwriters—to get these songs out. The disc has two handfuls of tunes, only a few of which are covers, and carry a done-to-death standard in sight. The genre is hard to pinpoint—cabaret and soul with a touch of jazz—so be the biggest influences. The original tunes have a certain comforting familiarity to them. *Any Time Soon* is an old school R&B lament for a lost love, with appropriately yearning sax work by Pat Carey, and My Own is a gospel-inspired anthem to female independence, with stately accompaniment by brilliant pianist Ruth Bots.

Lange has a warm and expressive voice that is at its best on the quieter, more controlled pieces which are predominant here. So her cover of Stevie Wonder’s Thursday Heartbreak, which calls for more freedom and funkiness, sounds strained and out of place. The title track as these disembodied voices of English, French and German phrases stud together as backwards-running beats. Slivers of solo Laplante undulating engines. The result is both descriptive and disconcerting.

So too is Habitat (www.creativeresourcerec.com). Created by German electronics manipulators Marimilliu Marcoll and Hannes Galette Seidl to be site-specific, the recording is how- ever a done-to-death standard in sight. The disc features other well-known guest artists—the likes of Toronto’s other fusion groups, such as Tchaikovsky’s Sixth and The Poem luxuriously self-indulgent first movement. I have ungi, the late Yemenite-Israeli pop singer Ofer Haza; the version here opens with an introduction by Castor Aaron Bensoussan. Love songs include the traditional Ladino love, with appropriately yearning sax work by Pat Carey, and My Own is a gospel-inspired anthem to female independence, with stately accompaniment by brilliant pianist Ruth Bots.

Many of its own place and style, this European CD confirms Canadians’ invention and pre-eminence in this particular version of sonic art.

OLD WINE IN NEW BOTTLES

Fine Old Recordings Re-released

By Bruce Sarris

Last December’s Gramophone magazine featured an evaluation of The World’s 20 Greatest Orchestras according to the World’s Leading Critics. Second was The Vienna Philharmonic, second was The Berlin Philharmonic and at the top of the list, The Royal Concertgebouw Orchestra. Their chief conductor is Mariss Jansons who succeeded Riccardo Chilly. That orchestra has issued Volume 5, 1980-1990, of Anthology of the Royal Concertgebouw Orchestra, the penultimate set in their collection of a six-decade’s worth of live performances (RCO 08005 14CDs and 84 page booklet). Conductors include Giulini, Kondrashin, Jochum, Haitink, Järvi, Sanderling, Chailly, Complete the phrase from Isaiah “nation shall not lift up sword against nation, nor shall they learn war any more”. The CD’s title track Malcom Shanes (sun place) evokes a desert landscape. **Be’or Besede** is a lively tune from 1950’s Israel. **Im Minhaj**, a traditional Yemenite melody, was first made popular (to my knowledge) by the late Yemenite-Israeli pop singer Ofer Haza; the version here opens with an introduction by Castor Aaron Bensoussan. Love songs include the traditional Ladino love, with appropriately yearning sax work by Pat Carey, and My Own is a gospel-inspired anthem to female independence, with stately accompaniment by brilliant pianist Ruth Bots.

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forward to hearing them. Beautifully packaged Beethoven Overtures with Colin Davis. I look nevertheless the remastering reveals a subtly dynamic range there are no sonic fireworks but sonic renaissance. Because of the less expansive corded by Decca in 1970 also enjoy an Esoteric conducting the English Chamber Orchestra re-

by Clifford Curzon with Benjamin Britten Mozart's Piano Concertos 20 and 27 played information. Tapes that contained all this newly revealed technology produced the original master certainly but also to Decca, whose exquisite a must-have for those for whom analogue disc sounds very analogue, dynamic and more dynamic, with some finer details in the CD sounding more articulate in the bass and

that the sound was remarkably similar, the CD sounding more articulate in the bass and more dynamic, with some finer details in the winds. The bottom line is that the Esoteric disc sounds very analogue, dynamic and a must-have for those for whom analogue is their raison d'être. Kudos to Esoteric certainly but also to Decca, whose exquisite technology produced the original master tapes that combined all this newly revealed information.

Mozart’s Piano Concertos 20 and 27 played by Clifford Curzon with Benjamin Britten conducting the English Chamber Orchestra recorded by Decca in 1970 also enjoy an Esoteric sonic resonance. Because of the less expansive dynamic range there are no sonic fireworks but nevertheless the remastering reveals a subtly heightened sense of reality (ESSD 90014, SACD hybrid). There are two more discs in this first release from Esoteric, de Falla’s The Three Cornered Hat with Ansermet and Beethoven Overtures with Colin Davis. I look forward to hearing them. Beautifully packaged like a hard cover book, these discs sell for, gulp! $74.99 each. However, it appears that audiophiles who hear them are lapping them up.

The DVD companies also have been achieving remarkable results as they, too, re-master for Blu-ray HD discs. I am deeply impressed with the director’s cut of Milos Forman’s 1984 masterpiece, Amadeus, based on Peter Shaffer’s play. There are 20 minutes of extra footage added to the original version and a substantial documentary involving all the principals, before and behind the cameras, on the making of the film. This two disc Blu-ray set from Warner Brothers is a treasure both visually and intellectually.

Wagner’s Mastersinger: Hitler’s Siegfried is the intriguing if not provocative title of The Life and Times of Max Lorenz (Medici Arts, EuroArts, 2056928 DVD+CD). Born in 1901, Max Lorenz’s career is traced from choir boy to super-star in Bayreuth and elsewhere during the 1930s and beyond. Intriguing films of his Siegfried give credence to his reputation as the heldentenor of the era. Film and narration together with comments by his contemporaries describe his social life with the in-crowd in Bayreuth, his wife was Jewish and he stood with her, despite the Nazis. He was shielded by Winifred Wagner who used her influence with Hitler on his behalf. But fame is fleeting. Lorenz sang his last Tristan in Dresden in 1960. Waldemar Kmentt recalls that “After his final performance at The Vienna Opera they just let him go home as if nothing had happened. No one from the management came to give him a proper send-off. I felt deeply ashamed for the Vienna Opera.” There are trailers of scenes from four Wagner music-dramas on the DVD featuring latter day heldentenors in leading roles that, perhaps unintentionally, confirm Dietrich Fischer-Dieskau’s summing-up, “Today you won’t find anyone who could hold a candle to him. No one. Not even, that’s all.” The accompanying CD contains a document of Lorenz at his best. Extensive excerpts from Siegfried are conducted by Erich Kleiber, recorded in the Teatro Colón in Buenos Aires on October 4, 1938 with Max Lorenz, Erich Vite, Herbert Jacobsen and Emanuel List.
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