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Mohawk College, McIntyre Theatre | 7:30 pm
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THURS. AUG. 6
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Mohawk College, McIntyre Theatre | 7:30 pm
Darcy Hepner, mezzo
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Summer Music Inside and Out

We measure time in decades and centuries, and we like to take special note of the round numbers. In the musical world, these are often celebrated as “anniversary years.” It’s an arbitrary system (why not multiples of four or eleven?), but it can be used to bring focus to a particular composer.

I’ll say more about the composers celebrating anniversaries a bit further on. But first, I’d like to point out that anniversary years can also apply to musical institutions. This summer, there are two Ontario music presenters – the Elora Festival and the Festival of the Sound in Parry Sound – that are both tooting their horns to celebrate 30 years. And why not?

Both grew from humble beginnings, and have come a long way. Elora was founded by conductor Noel Edison, who has run it for three decades. (He was just awarded the Order of Ontario.) Advantageously, the festival was located in a pretty village just a few hours drive from Toronto and other cities. There’s no real concert hall in Elora of course – so the festival has made imaginative use of some unlikely venues: the Gambrel Barn, pictured on our cover, and an abandoned quarry.

The Festival of the Sound is a little farther from Toronto, but in the midst of cottage country – and some of Ontario’s most spectacular scenery. Founded by pianist Anton Kuerti but run for many years by clarinettist James Campbell, this festival took a different approach to its concert facilities. After years of lobbying, the Charles W. Stockey Centre – containing a state-of-the-art concert hall – opened in 2003.

The two festivals also took different approaches to programming. Elora, with its professional chair (also on our cover) has emphasized vocal music; whereas Parry Sound’s strong suit is chamber music. Both are leading off with festive events: Berlioz’s Requiem in Elora and the Canadian Brass at the Festival of the Sound. (See The WholeNote’s Summer Festival listings, beginning on page 34, for more information.)

Now about those composers. Handel has an anniversary in 2009 – he died 250 years ago – but he doesn’t seem to be getting much special attention at the summer festivals. On the other hand, the year 1809 looms large this summer, as it was the year of Haydn’s death and Mendelssohn’s birth. You can find lots of piano trios and string quartets from both of them.

However, anniversary celebrations are most useful when they bring attention to lesser-known composers or works. So this summer’s Purcell performances – he was born 350 years ago – are especially welcome. Montreal Baroque focussed on him in a big way in June. In July Toronto Masque Theatre is taking their production of The Fairy Queen to Elora, and organist Andrew Grant is playing an all-Purcell recital for Stratford Summer Music. As well, Toronto Summer Music has taken an interest in the Czech composer Bohuslav Martinů, who died in Switzerland in 1959.

Next year, look for celebrations of Chopin and Schumann. They were both born in 1810.

Colin Eatock, Managing Editor
An International Centre for New Directions in Music

Strange News
October 29, 2009 @ 8 pm
Rolf Wallin’s moving testament to the plight of child soldiers in the Congo, paired with Igor Stravinsky’s masterpiece A Soldier’s Tale.

With Strings Attached
Württemberg Chamber Orchestra & Gryphon Trio
November 24, 2009 @ 8 pm
One of Germany’s premiere ensembles, paired with a Canadian musical treasure.

The Power of Penderecki
January 30 @ 8 pm & 31, 2010 @ 3 pm
Soundstreams celebrates the return of Poland’s Krzysztof Penderecki. Featuring the North American debut of the Polish Chamber Choir of Gdansk.

Ashes in the Wind
Osaldo Golijov & Dawn Upshaw
February 24, 2010 @ 8 pm
The famed Argentinian composer teams up with one of the world’s best-loved sopranos in an evening that explores Golijov’s most vibrant work.

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March 13, 2010 @ 8 pm
We present British composer Jonathan Harvey’s stunning works in the debut performance of Choir 21 under the direction of David Fallis.

Cool Drumnings
Virtuosic Vibrations
April 27 & 28, 2010 @ 8 pm
Two exciting evenings showcasing solo percussion virtuosos with works by Staniland, Vivier, Colgrass, Stockhausen and more.

Steve Reich Live
April 29, 2010 @ 8 pm
Pulitzer Prize winning composer Steve Reich returns to Toronto. Featuring two of his most recent works, including the world premiere of Mallet Quartet.
A Conversation with Agnes Grossmann

By Colin Eatock

For four years Agnes Grossmann has been artistic director of the Toronto Summer Academy and Festival. Born into a musical family – her father was director of the famous Vienna Boys’ Choir – she was a gifted pianist who enjoyed the benefits of an excellent musical education in Austria. However, she is no stranger to adversity: an injury to her right hand brought an end to her pianistic career. She then took up conducting – in a country where women are given few opportunities to enter this profession.

In 1981 she accepted an invitation to teach and conduct in Canada. Today she lives in Toronto, Ontario, with her husband, the conductor Raffi Armenian. In June, she spoke about her musical career, and the festival that’s been described as “a virtual oasis in the desert of the Toronto summer.”

Colin Eatock: I understand that you began your musical career as a pianist, but were forced to abandon the piano because of an accident. Today, would you rather be a conductor or a pianist?

Agnes Grossmann: Of course my real dream was to be a pianist. I certainly would have loved to do that all my life. Already as a child I wanted to be a pianist – and my father, who was my first teacher, discovered that I had absolute pitch. I went to the Academy, and developed very fast.

But because of my accident I discovered a new palette of musical expression. I’m grateful today to have experienced all this: it gave me new possibilities to learn how one can influence sound through movement. Through the orchestral and vocal repertoire I found a new musical world.

CE: Why did you move to Canada?

AG: Cynthia Floyd – who is a pianist at the University of Ottawa and who was a colleague of mine at the Academy of Music in Vienna – phoned me and asked if I would be interested in coming to Ottawa as an artist in residence, to take over the university’s orchestra and choir. Cynthia knew I had become a conductor, and I occasionally conducted concerts with the Vienna Chamber Orchestra and Chorus. I came to Ottawa and stayed for two years.

I had never been in Canada before. But I had a good friend, Raffi Armenian, here. We knew each other already when I was 17 and he was 19, when he came to study at the Hochschule für Musik. Raffi and I have known each other since Vienna, and that was an important connection to Canada.

CE: How did your career unfold after you came to this country?

AG: From 1981 to 1983 I had a lot of guest appearances with the Chamber Players of Toronto, and was asked to become artistic director, starting in 1984. But I was also asked to return to Vienna to become the conductor of the Wiener Singakademie, the choir of the Vienna Symphony Orchestra. So there were three years when I was in Vienna at the Singakademie, but also the conductor of the Chamber Players of Toronto, so I came to Toronto six times a year. In 1990 the Chamber Players toured to Germany and Austria. But this was the last year of this ensemble: there was not enough money.

In 1986 I received an offer to become director of the Orchestre Métropolitain in Montreal. At that time I was with the Singakademie, but also teaching ear training and choral conducting at Vienna’s Hochschule. I gave all that up, because I was mainly interested in performance, and I didn’t have enough opportunities in Austria. That’s when I permanently moved to Canada – and I have not regretted it. For nine years I was with the Orchestre Métropolitain. It had been in existence for two years, and had a small, mainly contemporary, repertoire. I decided to build this orchestra with German repertoire, because the Montreal Symphony under Charles Dutoit concentrated on Russian and French music. Dutoit rehearsed his orchestra in English – but I rehearsed the Orchestre Métropolitain in French. It helped that I had learned French when I was a student in Paris.

I was asked to take over the Orford Arts Centre in 1989. Lots had to be done, because under Gilles Labelle it was wonderful, but after him it had come down a bit in artistic quality. I built it up with the greatest joy: I brought in pianists, vocalists, string and wind players from all over the world. And with the chamber orchestra I could do some important festival concerts in Orford.

In 1995 I was asked if I would be interested in taking over the Vienna Boys’ Choir. That was the time when I left my positions in Canada. I went back to Vienna in 1996 and began to prepare for the celebration of the 500th anniversary of the choir. As you know, my
father was for many years artistic director of the Vienna Boys’ Choir. He established the vocal quality for which they are so famous.

I did a lot. I created a much larger repertoire, but I also reduced the number of concerts. At that time every song sang 100 concerts per year – these concerts were necessary to keep this institution running, because it was self-financing. My idea was to slowly integrate some sponsors and government funding, and at the beginning that idea was applauded with enthusiasm. The quality rose considerably, and we did a celebration concert in 1998 with Haydn’s Seasons, where I conducted not only the Choir Boys, but also the Chorus Viennoise, the Vienna Chamber Orchestra, and soloists. This was very important because all the concert managers in the world came to this celebration, and realized that the Vienna Boys’ Choir was back on track. We also did tours, including one to the United States and Canada.

CE: What was it like to be the only woman who has ever served as artistic director of the Vienna Boys’ Choir?

AG: I think it was a breakthrough for a woman to be asked to become artistic director. There was enthusiastic support – even from the board, who are all former Choir Boys. But of course I also felt that it was very new to them, and a learning process. Austria is a Catholic country, where I was not allowed to conduct in the Royal Chapel: only men may conduct there. That gives you a picture of the situation. On the other hand, all my suggestions and plans were openly accepted in the beginning, and it was agreed that something had to be done to reduce the workload for the children: they had school in the morning, a one-hour break, two hours of rehearsal, another break, then supper, and then homework in the evening. There were also two concerts per week.

After the American tour in 1998 I came to a board meeting and was told they had decided to go back to the old way, which meant no sponsors or government money. That was the moment when I said I wouldn’t stay, because I don’t believe in this way of doing things. I came back to Canada, and Orford invited me to return as artistic director.

CE: Let’s talk about the Toronto Summer Music Academy and Festival. Was it your idea?

AG: The form of the festival as it is today was certainly my idea. But in 1999 David Beach, who was dean of the University of Toronto’s Faculty of Music, had organized some summer workshops, for professional and amateur musicians. It was called Silver Creek. We talked about the workshops, and I said I was astonished that Ontario doesn’t have an institution like Orford or Banff. I said it would be interesting to build something similar. He said maybe you come to our board meeting and present your plan. That was at the end of 2005.

My idea met with a very enthusiastic reaction. I planned a four-week summer festival and academy for 2006, with six concerts per week, including concerts by the young musicians. I also planned for an opera: we started with Don Giovanni, and had auditions across the country. We also brought some very important musicians to Toronto, including pianist Richard Goode, who gave a wonderful recital.

CE: Other people have tried to launch summer festivals in Toronto, without much success. Why has it been so hard to attract audiences in Toronto during the summer? And why have you succeeded where others have not?

AG: I do think that the “cottage effect” is one of the reasons why this has been a problem. Many people leave the city in the summer. And I know that others have tried to start festivals, but perhaps there
was not enough money to do something important. We had a good board to raise the money, thanks to Jane Smith, who’s a real go-getter. The whole board is really supportive. After every concert there’s a reception, either at one of the homes, or in a club. It’s really wonderful how they are working for this event.

Also, I’m connected with many important institutions in Canada. I had a network, and I could ask people if they were interested in coming. Well, of course they were interested. My experience has allowed me to invite musicians who would come for a very friendly price; people who were with the Chamber Players of the Orchestre Métropolitain, or whom I know from Europe and Japan. They strongly believe in my musical vision. I could ask people like Menahem Pressler and Janos Starker, and great musicians from Canada: André Laplante, Shauna Rolston, the Gryphon Trio, and all the artists who have participated.

And the Faculty of Music building was empty in the summer time. It’s a perfect place for chamber concerts and opera.

CE: Did some people say you were crazy?
AG: People said, “You can try, but I’ll tell you right away that it would be most astonishing if it works. There’s already Stratford, Shaw, Furry Sound, Elora, Niagara, and other festivals. How will it work in Toronto?” But it worked.

CE: In the last three years, what have you learned about running a summer festival in Toronto?
AG: I think what I learned was that there is a public that is most attentive. When the Berlin Philharmonic Wind Quintet came, they said, “Wow, there’s a public that listens with a remarkable attentiveness.” And they were absolutely right. One aspect of attraction is coming to the masterclasses, to listen to teachers teaching young students and witnessing the transformation that can happen within one hour. This enhances the experience.

I have also learned that chamber music and opera need new kinds of publicity – creative ways of publicizing classical music. It’s a never ending process to explain to people the beauty of classical music. And the idea of thematic programming is also very important.

CE: How did you select the programming for this summer’s festival?
AG: As you know, we have our theme of “Eternal Stars.” This year is an accumulation of important composer anniversaries: Haydn and Mendelssohn, and also the 50th anniversary of Martinů’s death. This year these composers will be performed – but certainly not exclusively, “Eternal Stars” also refers to the performers who will give us sparkling performances. On Tuesdays we will demonstrate the beauties of quartets, starting with Pressler’s quartet and then the Leipzig quartet. On Saturdays we have stellar artists from around the globe, whether Japan or Canada or France. We have no fully staged operas this year, but we have an opera gala concert. We plan to have a staged opera again next year.

CE: You are running both a summer festival and an academy. Why the academy? And what is the relationship between the two?
AG: Most of the performers are also giving masterclasses. It is very important for the young musicians to experience their teachers on stage: that’s how they understand fully what their teachers are talking about. Twice a week the young musicians will perform at the Church of the Redeemer, and we’ll also have student concerts at the Royal Ontario Museum for the first time.

And thanks Bill Waters’ support, we are able to give scholarships. Many of the American summer schools give out full scholarships, and we are competing with them. This allows us to bring in the best young musicians.

CE: I notice there are no Dixieland bands, Celtic harpists or pop singers on your festival. It’s just classical music – and this is rather unusual these days. Why have you chosen to only present classical repertoire?
AG: There is already lots of jazz and world music in Toronto, at Harbourfront and in other places. And the mission of Toronto Summer Music is classical music. But jazz is definitely something that’s important for classical musicians because of the improvisation skills required. We plan to integrate that in the future.

CE: We live in difficult economic times. Do things look good for your festival this year?
AG: We have no fully staged opera, and this is a reaction to the financial difficulties. But we are not sure sales are better than ever. This is astounding – and it could be that people are staying closer to home. Also, we’re well established, and not very expensive. We offer a very reasonable way of experiencing great music and artists.
Emma Kirkby: On Behalf of the Music

By Pamela Margles

In 2001, the manuscript of a seven-movement Baroque Gloria was discovered in the library of the Royal Academy of Music in London. Though unsigned, it was eventually attributed to Handel, and so created a buzz of excitement that reached far outside the world of early music. So it was no surprise that the singer chosen for the first recording was British soprano Emma Kirkby, whose light clear voice epitomizes the early music sound.

The following year, Kirkby came to Toronto to perform the Handel Gloria with the city’s internationally acclaimed period instrument orchestra, Tafelmusik. Last season she was back with Tafelmusik as a highlight of the orchestra’s 30th anniversary celebrations. I spoke with her then.

Kirkby’s longstanding relationship with Tafelmusik arose from her friendship with Jeanne Lamon, which dates back to before Lamon joined Tafelmusik in 1981. “We were teaching together at summer school in Orford,” Kirkby told me. “We did some concerts together for the students, and I loved her playing. We talked together and had a really good time, so I kept up with her. When she told me, ‘I’ve got this new orchestra – come and sing with us,’ I did, and I enjoyed it so much that I made a CD of Vivaldi with them for Hyperion.”

The 1987 recording helped bring the orchestra to international attention. “Since then, they have just gone stellar,” says Kirkby. “Really, it’s just fantastic what they’ve done.” So it was fitting that she should join their 30th anniversary celebrations with a special collection of songs, madrigals and arias from her favourite repertoire. “I’ve been here every few years to do things with them and always enjoyed it. But this concert was a particular indulgence. We met up last year after I heard them in Beijing playing a remarkable concert of Vivaldi’s Four Seasons. I was absolutely stunned by their brilliant young violinists, who stood up one after the other and played fantastic solos.”

She continues: “Jeanne has always been the most extraordinary educator. I’ve always enjoyed how she directs Tafelmusik because she is so courteous – not hectoring or bossy at all. She is just quietly demanding. Everyone respects everyone else, so they just get on with it. I think it’s a very inspiring atmosphere.”

I talked with Kirkby at the apartment she was staying in during her Tafelmusik visit. Even in her jeans, shirt and vest Kirkby was as elegant as she appears onstage, and every bit as radiant. From the first moment I met her, she was so unassuming that it seemed natural to call her Emma, as she insisted. Yet Dame Emma would have been the proper way to address her, since in 2007 she was appointed a Dame Commander of the Order of the British Empire. She is one of the few classical musicians to be so honoured – and the only early music singer.

Kirkby’s voice remains the gold standard for early music. Yet it created great controversy when she first gained attention in the 1970s, and today still manages to polarize critics. In 2007 BBC Music magazine not only included her on its list of “The Twenty Greatest Sopranos,” but ranked her tenth. That provoked a predictable amount of indignation from critics and traditional opera buffs. One critic asked, “What planet are they on who place Kirkby above Ponselle or Schwarzkopf?”

If Kirkby had a motto, it could well be, “On behalf of the music.” It was for the sake of early music, she told me, that she was pleased to be on the Queen’s list. She has a rare ability to separate who she is from what she does, and appreciates each of her numerous awards and honours for the influence it has. “It reflects the number of people that can enjoy themselves with my repertoire who couldn’t before – that’s the point. There’s such a huge repertoire for normal sized voices like mine, deeply satisfying stuff as good as any music written anywhere, ever. Therefore if something encourages people to jump in, I’m delighted.”

Her ensemble approach towards making music was apparent in the way she engaged with the various instruments in the Tafelmusik orchestra, her voice matching the different colours of the orchestra to reveal exquisite, sometimes surprising, nuances. Her phrasing is so natural and her ornamentation...
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good reason, because it's a beautiful piece. It is a brilliant work to love it, and sopranos all over the place have picked it up, with very its release in 1984. The Handel music, circles. Her groundbreaking recording of Hildegard von Bingen's – gorgeous music. Schimmelpfennig and Jacques du Vert, who were "a thrill to discover mentions lesser-known composers like Sigismondo d'India, Georg is incredibly distilled and beautiful – but you do need a lute.” She concentrating on the lute song, and says, "The lute song repertoire known to people. "That's where the real excitement is.” She is now for the most part, Kirkby is happy to stay within her specialized rep- songs by early 20th-century American composer Amy Beach. But Norrington and the Orchestra of St Luke's, and her recording of Symphony No. 4 Of course there are exceptions, like her performances in Mahler's days does so even more frequently than she did earlier in her career. Most of my other recordings have more obvious repertoire, like lute songs of John Dowland on Honey from the Hive with Anthony Rooley, and lots of Handel with London Baroque. Kirkby has made a prodigious number of recordings – well over 100. Many have had great influence, and not just in early music circles. Her groundbreaking recording of Hildegard von Bingen's music, A Feather on the Breath of God, has been a best-seller since its release in 1984. The Handel Gloria has reached the repertoire. "I love it, and sopranos all over the place have picked it up, with very good reason, because it's a beautiful piece. It is a brilliant work to

When she talks about singing, her focus is on enunciating the words clearly. Singers should sing as they speak, she says, pointing out how the techniques required to produce a big operatic sound can get in the way of the words.

Mostly, Kirkby has worked with period ensembles, and these days does so even more frequently than she did earlier in her career. Of course there are exceptions, like her performances in Mahler's Symphony No. 4 at Carnegie Hall with long-time colleague Roger Norrington and the Orchestra of St Luke's, and her recording of songs by early 20th-century American composer Amy Beach. But for the most part, Kirkby is happy to stay within her specialised repertoire. She emphasizes how much there is still to explore and make known to people. "That's where the real excitement is." She is now concentrating on the lute song, and says, "The lute song repertoire is incredibly distilled and beautiful – but you do need a lute.” She mentions lesser-known composers like Sigismondo d'India, Georg Schimmelflüglin and Jacques du Vert, who were "a thrill to discover – gorgeous music." Kirkby has made a prodigious number of recordings – well over 100. Many have had great influence, and not just in early music circles. Her groundbreaking recording of Hildegard von Bingen's music, A Feather on the Breath of God, has been a best-seller since its release in 1984. The Handel Gloria has reached the repertoire. "I love it, and sopranos all over the place have picked it up, with very good reason, because it's a beautiful piece. It is a brilliant work to

with all these remarkable discoveries.

A programme like Classical Kirkby is unimaginable from any other singer. In large part because of Kirkby's background studying classics at Oxford. In fact two of the songs by the seventeenth century British composer Henry Lawes, set to words by the Greek poet Anacreon, are sung in ancient Greek. "Classics always suited me," she says. "I am quite a young age. And I just took to it, so it was complete luck."

Her profound knowledge of classical literature and languages has influenced not just what she sings but how she sings it. Her ability to appreciate the subtleties and references in the texts, especially in Renaissance music, with its musical investigations of melancholy and loss, contributes to her compelling expressive range. "Composers in the Renaissance and Baroque periods all knew their classics. It is a pleasure to stumble upon a snatch of Catullus or a little scrap of Hellenistic philosophy in a Renaissance song."

Even as a girl Kirkby loved singing in choirs, and learned the choral repertoire, from Taverner and Tallis, through Purcell, Bach and
Handel, to Berlioz, Tippett and Stravinsky. "Then, at Oxford, I sang in the choir at Merton College, because I had married Andrew Parrott, and he ran the Merton choir. It was heaven. It was the first time I ever got paid for singing – two pounds a service. It was amazing. I went back to my dad and said, 'I've just been paid for doing what I love doing more than anything.' So her father, who was a Royal Navy captain and a decorated war hero, said, 'Well, the navy paid me to drive ships around the Mediterranean for 30 years.'"

"I had no idea I would be a singer," Kirkby says. "That was just for fun." In her case, when she was a student there really wasn't much place for a voice like hers – in music schools or on concert and opera stages. Today, it's hard to imagine how controversial Kirkby's sound was in the 1970s, when the period-instrument movement as we now know it was just starting to flourish. But nonetheless, she still insists that "at that age singers should be singing for fun, and it shouldn't be too serious. Maybe that's old-fashioned of me because singers are all starting so young now. Basically my whole generation did not go to a music college. We started at a university, and I don't think it did any of us any harm. I do think that a university education is wonderful, I really do. Maybe now the profession is so crowded that young singers feel they have to get in earlier, but I'm not sure that's true. At 21 a singer is just the right age to start, so there should be no feeling at that point that it's too late. In fact, it wouldn't necessarily be too late ten years later."

One of the benefits for Kirkby of focusing on Renaissance and Baroque repertoire, and performing mostly in smaller halls with period instruments, is that, at 60 – an age when most singers have had to stop performing – her voice retains its distinctive power and beauty. "Certainly part of my longevity has to do with my repertoire – although I don't know how many more big bashes like this week with Tafelmusik I will want to do. I'm quite happy to go out to grass singing with a handful of instruments: gamba consorts, lute, harpsichord. I just love all that. I think it's a brilliant music-making and I know I can still do that fine and I'll always be heard. We'll see."

EMMA KIRKBY: RECORDINGS

BIS has just released The Artistry of Emma Kirkby (BIS-CD-1734/35) a four-disc collection selected by Kirkby. It includes Handel's Gloria. Her recordings on BIS can be viewed at: http://www.bis.se/index.php?askTyp=mnmn&askText=kirkby&s&kks=Search%21

Early recordings on Hyperion which still remain available, including Kirkby's recording with Tafelmusik, Vivaldi: Cantatas, Concertos & Magnificat (Helios CDH55190), are listed at: http://www.hyperion-records.co.uk/Find.asp?f=emma+kirkby&Submit=Search

A number of Kirkby's recordings are listed on her website at: http://www.emmakirkby.com/recordings.shtml

Looking Back, Looking Forward

Once again, The WholeNote magazine is pleased to present its annual "roundup" of columnists, reflecting on the season that's just finished, the season that's coming up, and life in general. Our columnists are Karen Ages (World View), Orl Degan (In the Clubs), Tim Galloway (Jazz Notes), Chris Helle (On Opera), Jack MacQuarrie (Randdom), Jason van Eyk (In with the New), and Alan Pulfer (Quodlibet). We asked them all the same five questions – and here are their insightful answers.

Question 1: In the season that's just come to a close, what was your most memorable musical experience?

Karen Ages: Of the events I attended, two definitely stand out. One was a performance by the Silk Road Ensemble, a multi-national, multi-instrumental group put together by Yo-yo Ma, which played traditional and new music at Roy Thomson Hall back in March. The other highlight was Murray Schafer's latest work, The Children's Crusade; though the production was perhaps not completely true to the composer's original intentions, the music and performances by all involved were spectacular! And some of the instrumentation was unusual too, such as a musical saw, expertly played by Neal Evans, the Middle Eastern qanoon featuring George Sawa, and the nyckelharpa, played by Katherine Hill.

Orl Degan: I vividly recall Sheila Jordan's sold-out performances at Chalkers Pub on Valentine's Day. Charming, honest, youthful and so tremendously musical, this engaging performer is one that I find deeply inspiring. Accompanied by cream-of-the-crop players – Dave Restivo on piano and Don Thompson on bass – 80-year-old Lady Bebop was very much in her element, delivering ballads with finesse, scat-singing with humour and improvising lyrics with the freedom of a true jazz master. May this self-proclaimed jazz musician live to 120!

Tim Galloway: The Norwich Jazz Party held on the first weekend of May was an event that will certainly stay in my memory: 30 musicians, 300 attentive listeners and three days of great music. Even the English weather was good! There was a time when the gap between North American and European groups was in the rhythm section. Not any more. At the Norwich event European musicians like Rosano Sportiello from Italy, Giorgos Antoniou from Greece and drummers Steve Brown and Bobby Worth, pianist John Pearce and bassists Dave Green and Alec Dankworth from Britain more than held their own in the company of American counterparts.

Chris Helle: My most memorable musical experience was the Canadian Opera Company's production of Prokofiev's War and Peace. It is an opera I had always longed to see. After I had to give up my one chance to see it at the Met, I thought no more chances would come along. But then here, in our own city, the COC put together a production that could not be bettered anywhere. Tim Albery's staging was brilliant and the cast and COC Orchestra gave an impassioned reading of the score that confirmed for me that this is one of the great 20th-century operas. I was so overwhelmed, I saw it twice.

Jack MacQuarrie: This question required considerable soul searching. Yes, Messiah conducted by Sir David Willcocks was excellent, and yes, the performance of Carmina Burana was stunning – but they aren't the events which made the most lasting impression. Rather, two quite unorthodox events stirred the greatest emotion. The first was the performance of steel pan virtuoso Lian Tegane with the Han-
niedford Street Silver Band. The second was the masterclass conducted by Douglas Yeo, bass trombone of the Boston Symphony. From Tico Tico and Bach partitas on steel pan to Bach suites for unaccompanied cello on bass trombone, these performers both let me appreciate Bach from a refreshing new perspective.

Frank Nakashima: Not everyone can afford to produce as lavish a production as Opera Atelier, but one cannot ignore the spectacular results. Their production of Monteverdi’s final masterpiece, The Coronation of Poppea (1642), offered thrilling singing, compelling drama and dazzling visual delights. Reprising his role of Nero, the male soprano Michael Maniaci joined mezzo-soprano Kimberly Barber, making her Opera Atelier debut, and many other outstanding singers, with the Tafelmusik Baroque Orchestra and Chamber Choir, all under the direction of conductor David Fallis.

Jason van Eyk: As many of the readers of this column will have noticed, I was on hiatus for 2008. Nonetheless, I did attend many events that held memorable experiences. What was most remarkable in this past season was the wealth of new Canadian opera on offer. Queen of Puddings gave us a tastefully restrained production of James Rolfe’s emotionally charged Isted; Tapestry New Opera Works skillfully brought to life the comic and the creepy sides of Omar Daniel’s The Shadow; and Soundstreams Canada capped off the season with a somewhat star-crossed, but wholly mesmerizing world premiere production of R. Murray Schafer’s The Children’s Crusade.

Allan Pulker: My most memorable musical experience occurred one Friday afternoon in late February, when I dropped in to Trinity-St. Paul’s to pick up tickets for one of the Flanders Recorder Quartet’s two Toronto concerts. From the sanctuary of the church I heard the sound of one of the members of the quartet practicing. He was playing something technically challenging, but with such ease and fluidity that it sounded expressive, graceful and unburdened, creating a magical atmosphere in the fading late afternoon light of the almost empty church. The impression left by this moment was actually far more memorable than the concert itself!

Question 2: What was the biggest musical development in your particular area of musical interest?

KA: It was more a milestone than a development: Evergreen Club Contemporary Gamelan celebrated its 25th anniversary season this year. I attended one of their concerts in May, titled “Suites from the Past,” which also featured a world premiere by Jon Siddall, the group’s founder, who was in attendance.

OD: The availability and popularity of social networking has made an impact on the entire music industry. In spite of the economic downturn’s effects and cuts to arts funding, jazz performers who can deliver the music and market themselves reasonably well are in fact seeing success. Also, there have been numerous jazz venues that have expanded their live music policy, most notably The Old Mill, Chalkers Pub and Stacks Piano Lounge, with weekly shows that draw an audience.

JG: I think the biggest development was the boom in MP3s at the expense of major label CD sales. What bothers me is that the quality of sound is diminished because the sound on MP3s is extremely compressed, so for the sake of convenience, quality suffers.

CEH: I am very heartened that Luminato has lived up to its name as a “Festival of Arts and Creativity,” and included opera in each of its three seasons so far: Constantineople and Luna in 2007, the Mikel Route trilogy and Sanctuary Song in 2008, and The Children’s
The most remarkable development in local early music presentations lately seems to be the bigger-better grandness. For example, I’m thinking of the collaboration between Tafelmusik and the Banff Centre in a multi-media presentation, The Galileo Project: Music of the Spheres, which was programmed and scripted by Alison Mackay. While it’s true that the worlds of astronomy and music were often intertwined throughout the Baroque period, they probably didn’t enjoy the modern technological expertise of this uncommon assembly of astronomers, a stage director, a filmmaker, a set and lighting designer, astronomical photographers, and a recording engineer!

The 2008-09 season was action packed – and amid all the activity, Soundstreams Canada truly distinguished itself. The introduction of the convivial yet educational Salon 21 series; the skillful use of online community building through blogging and social networking; and the push to new methods of concert presentation and distribution through webcasting (with extra behind the scenes interviews) have marked the organization as a new force for new music in the 21st century.

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FN: I'll probably try to catch some of the free Toronto Music Gardens concerts. Concerts are outdoors – don't forget your sunblock! The Citrus Court Trio performs ancient music from the Yuan, Ming and Qing dynasties (July 16); Alison Melville performs music from the 12th to 21st centuries for various flutes, recorders (July 26); Toronto Masque Theatre, with dancer Marie-Nathalie Lacoursière, presents Baroque dance (July 30); Violinist Linda Makata and cornettist Kiri Tullassm perform Italian Baroque music, with harpsichordist Borys Medicky (August 16); The Sanssouci Quartet performs music of Boccherini and Mozart, as well as Barbara Croall's 2008 piece Calling from Different Directions, for trumpet, conch shell, cedar flute and First Nations drum (September 20).

JvE: I'm pleased to be traveling for musical purposes this summer. First stop is central France, where the Architectones Festival will run July 3-5. A combination of sound installations, film screenings, symposia and live concerts will explore the connections between sound and space. Closer to home, I'm looking forward to attending the New Music Dialogues events and the two-day New Music Marathon that are part of the Ottawa Chamber Music Festival. Gary Kulesha hosts the dialogues, which will include guests Toca Loca, the Penderecki String Quartet, accordionist Joseph Petric, percussionist Beverley Johnston and a number of others.

AP: For the first summer since 1996 I will not have the pleasure of taking to the road to go to summer music festivals, but I will be an active participant in this summer's music scene. With pianist Elena Tcherema and bassoonist Anatoliy Kupriychuk I will be performing in the August 3 Music Mondays concert at the Church of the Holy Trinity. Another project is composing music for and performing in a production of A Midsummer Night's Dream, which has a run of 16 performances (Thursday to Sunday) for four weeks from July 23 to August 16. Part of the Rose Theatre's Flower City Theatre Festival, the performances will take place in the band shell area of Donald M. Gordon Chinguacousy Park on Bramalea Road in Brampton.

Question 4: Of the CDs you've heard this year, which would you like to take with you on a holiday?

KA: I'll be taking Kiran Ahluwalia's latest CD of Ghazals (Punjabi folk songs), Wanderlust.

OD: The CD I have been listening to the most lately is Laura HIbert's Half-Bridled, an impecbably delivered collection of jazz, blues and country songs. I love this woman's expressive way of singing, and always enjoy the saxophone playing of Shawn Nykwist and Chris Gale. Also in my iPod from earlier this year is Jane Bunnett's Embracing Voices, a groundbreaking collaboration that's full of sweet surprises, grandiose arrangements, and musical risks that pay off.

JG: I always find this sort of question difficult to answer. It's like one of those "best of" things that I find so hard to deal with. My choice of a CD to take with me would probably depend on my mood as I was packing, which is usually about three hours before flight time!

CEH: This year being the 200th anniversary of Haydn's death, I treated myself to the six-CD set Music for Prince Esterházy and the King of Naples on BIS with Manfred Hins conducting the Haydn Sinfonietta Wien. This includes concertos for lute and oboe for baritone among notarii for more usual instruments. The works, played on original instruments, were intended for elegant royal entertainments, and they still tickle the intellect while soothing the emotions today.

JM: I have no plans to travel, but I intend to explore much music at home. The one new CD I want to explore will be Harmonic Brass Live from Munich Germany. I had never heard of this group until I found this CD at a yard sale recently. However, my hope for personal recorded musical exploration is to delve into my collection of LPs recently recovered from storage. From there the top two on my list will be Urbie Green and 21 Trombones and Evelyn Rothwell
performing oboe concertos with the Hallé Orchestra directed by her husband Sir John Barbirolli.

FN: The Montreal ensemble Arion’s self-produced CD recording Les Plaisirs champêtre, featuring the music of Jean-Féry Rebel, is one of the most exciting early music recordings to come out in some time. Under the direction of Daniel Cuiller, they capture the elegance, suavity and sparkle of the French Baroque. Also, the King’s Singers recording of The Triumphs of Oriana demonstrates the stunning vocal virtuosity of one of the world’s finest choral ensembles. Okay, so they transposed all the music down a little bit in order to accommodate the men’s vocal range, but the clarity is unbelievable.

JvE: When I travel, I’m always sure to bring along my iPod. Two CDs that will be added to my summer playlist are: Simple Lines of Enquiry, a concert-length piano work of restrained minimalist beauty by Ann Southam, skillfully performed by Eve Egoyan for the Centrediscs label; and Canadian Oboe Quartets, featuring an excellent range of works written for Mozart’s oboe quartet configuration by James Rolfe, Michael Oesterle, John Abram and Peter Hatch, as performed by the Gallery Players of Niagara. Both are available through the CMC Boutique at www.musiccentre.ca.

AP: I get a two-week holiday between August 17 and Labour day, and the CD that I will treasure during that time will be the young French pianist, Lise de la Salle’s recording of Prokofiev’s Romeo and Juliet: Ten Pieces for Piano Op. 75, with which I was so impressed that I immediately bought the score. “If I’m going to compose music,” I thought, “that’s what I want it to sound like!” Always in the back of my mind are Pasternak’s wise works, which appear in his novel Doctor Zhivago – to the effect that art advances by attraction, the artist emulating the art that he admires.

5J] What musical developments do you look forward to, or would you like to see unfold in the coming season?

KA: There used to be a saying: “East is East and West is West and never the twain shall meet” (attributed to Rudyard Kipling), but we know full well it isn’t true any more. I’d love to see more ensembles like Silk Road come into being, which combine musical traditions from many cultures in a cohesive manner. Similarly, the use of non-Western instruments alongside Western ones by contemporary composers is something I find compelling. In addition, I’d love to see more programming of “world music” concerts alongside “Western art-music” in the same series – as has been done by the Ottawa International Chamber Music Festival, and Toronto’s Music Garden series at Harbourfront.
OD: It would be exciting to have more venues open their doors to live music. As I see it, there are three parts to making this equation successful: musicians doing their part to promote gigs and going out to support the music, club owners willing to pay the artists fairly and invest in promotion, and the continued support of audience members – not only at jazz festival time, but all year round.

JF: I’d like to see an acknowledgement by the powers that be in this country that music is an essential part of life, not a luxury.

CH: The productions I’m most looking forward to next season are The Nightingale and Other Short Fables, directed by Robert Lepage at the COC, the COC’s first-ever Maria Stuarda, Toronto Opera’s revival of the 1889 Canadian opera Leo, the Royal Cadet, Opera Atelier’s revival of Iphigenie en Tauride, starring Kresimir Spajic and, of course, Walwright’s Prima Donna. Otherwise, the coming season feels very recession-conscious and therefore not as risky as last season.

JF: On the community musical front, the development that I would like to see unfolded would be more recognition by agencies funding recreational facilities that making music is indeed a recreational activity worth supporting. Millions of dollars are spent every year on the construction of community recreational facilities to maintain healthy bodies. Maintaining healthy active minds is every bit as important. Making music can be a lifelong pursuit for family members of all ages and it has been proven to keep our minds healthy. Let’s have more affordable, accessible community rehearsal space.

FN: In some of the larger organizations, I notice a tendency to bring old themes into a modern perspective, to re-create and re-imagine, as in Toronto Masque Theatre’s double-bill of Purcell’s Dido and Aeneas and Canadian composer James Rolfe’s Aeneas and Dido. Next season, there will be another newly-commissioned work from composer/librettist Dean Burry, celebrating the Newfoundland num-
Choral Scene

By mJ buell

Q: What do choral canaries do when you open their cages?
A: Fly, of course!

Last month we asked people who are busy with choirs from September to June what they do to recharge their batteries during the summer months. Here’s a cross section of responses!

Ryan Knowles, chorister
St. Michael’s Choir School

The first thing I intend to do is to hang out with my friends, now that I finally have a life that isn’t completely consumed by choral duties. People may not realize this, but choristers are actually a pretty normal bunch of kids, despite our obvious musical talents. Even though we may seem at home on stage or by the piano, we are just as at home on the couch with a bag of chips and a bunch of friends.

All the time that is not spent chilling out with my friends will be occupied by writing. I enjoy writing poems, short stories, and the occasional piece of music. I’m no Beethoven, but I think that I am an accomplished composer, lyricist, and poet, and I’d like to maintain this reputation, if only to myself!

Most of the summer, however, will be spent in Switzerland with my family. We have spent lots of time touring around Ontario, Quebec, and some of the neighbouring states, but we are finally going across the Atlantic, onto new lands and new adventures. Although I do enjoy singing and performing, I’m happy that I am, for the summer at least, off the hook.

Kathy Tyers, chorister
Milton Choristers

My choir, the Milton Choristers, just had their final season concert in June. I also belong to the Milton Concert Band who are putting on summer concerts in the park on Thursday evenings until the end of July.

As if that weren’t enough to keep me busy, I also signed up for the Choirs Ontario Adult Vocal camp that takes place in July in Aurora. Then I follow that up with a week at Lakefield with CAMMAC. I strongly recommend CAMMAC to anyone with a musical interest, be it vocal or instrumental. I am also participating as a member of the Brott Summer Festival choir which is performing Carmina Burana August 20.

Then I actually might take a week or two of vacation. (But maybe not – got to get ready for the next season you know). Oh, by the way, I also fit in practice sessions with a flute ensemble I started and just plain jamming with friends on an occasional basis. You can never get enough music!

Dallas Bergen, Artistic Director and Conductor, Univox Choir, Harbourfront Chorus

I’ll have a healthy balance of work, play and work-related-play this summer. In July Univox will embark on our first tour, attending the Loto-Québec World Choral Festival and competition in Laval. Univox was one of 32 choirs selected to participate in this grand festival which takes place during alternate years of Podium (the Association of Canadian Choral Conductors’
conference). We look forward to five days with others who share our love for choral music.

In early August I’ll attend the Unitarian Universalist Musicians Network conference in Portland, Oregon. Rodney Eichenberger will be the chorus master and will present conducting workshops. Some vacation time with my wife follows: a family reunion in BC and visiting my family in Saskatchewan before returning to Toronto. The rest of August will be full of meetings to plan the coming church year at First Unitarian and the choir season for Unvux and the Harbourfront Chorus.

Anna Cooper Gay, Artistic Director
Canadian Children’s Opera Company

After four operas for the Canadian Children’s Opera Company (the CCOC’s A Dickens of a Christmas, the COC’s La Bohème and A Midsummer Night’s Dream, and Soundstreams/ Luminoso’s The Children’s Crusade), multiple concerts, and school visits, I am ready to head south to Texas for some R & R!

We’ll visit with relatives and reconnect with family from Pennsylvania-Texas-California-British Columbia. I intend to unwind by listening to Kate Royal, reading a ton of books, eating my fill of Mexican food and banking in the sun along the Gulf Coast beaches.

I’ll also be doing some research on the next CCOC event: Winter Celebrations Across the Ages, involving singing, dancing, instrumental groups, poetry and drama. It’s a pageant-like event that will include members of all five CCOC divisions, outreach-programme participants and some special guests.

Ross Oredson, Artistic Director, Conductor.
Georgetown Bach Chorale

I lead a Baroque chamber choir and orchestra, and keep up a concerto repertoire of 30 piano concerti.

I live in downtown Georgetown on six acres filled with marvelous nature. It feels like the middle of the Rockies! In my house I host concerts through the year, including the summer: I have two harpsichords, a Baroque organ and two grand pianos. The idea of presenting house-concerts was fostered from my Amsterdam student days when I frequently attended salons. There’s nothing comparable to sitting in a private home where audience-members feel like they

Jazz Vespers

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All concerts feature Stephen Rails and Bruce Ubukata as pianists.

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Tuesday, November 10, and Wednesday, February 10
Artists include: Johane Ansell, James Bakwin, Lindsay Barrett, Christopher Enns, Vasl Garvanlov and Erica Iris Huang

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are making the music!

In the summer I also work on farms throughout Halton Hills lifting hay bales to help keep me in shape for those athletic Rachmaninoff concerti! Born and raised on a cow farm I vowed at 22 I would never lift another bale again. Two years ago I decided that physical labour was good for the brain and the body, and so back to nature I went. Everybody asks me, “Is it not bad for your hands?” My response: “Hands are made to be used, so use them.”

I love the colours of the summer. It’s very inspiring to see the vibrant colours of yellow, blue and green while working on a hay wagon. I often have Scriabin Piano Sonatas sounding through my head as I throw these bales. My advice to the world, never say never!
We Are All Music's Children

By mj buell

Who are Music's Children?

Some thoughts, and a Quiz

Looking back at the 45 musician profiles (so far) that have appeared in The WholeNote’s “Music’s Child” contest since it began 2003 is thought provoking. Some have parents who were themselves musicians, but as many have parents who were not. And while many were born in other countries or came to Canada as young people, as many had parents and grandparents who were born here. Only some knew from childhood that they would become musicians.

Among the common threads is information we should treasure, and share with those who have children. In response to the question “What is your earliest musical memory?” the most common replies were “my mother singing” and, “there was always music playing in our home.” As well, mention was made of radio (especially the CBC), vinyl records, family members who sang to them as little children, and friends and family making informal music together. There is no mystery here – children who grow up with music will have a lifelong relationship with it.

And now, to keep you busy all summer long...

Music's Children: THE QUIZ!

Prizes will be awarded to those who are able to correctly answer the most questions. (Send your answers to the usual address: see below.)

Which of our “Music’s Children” said:
1. There are three kinds of people in the world...
2. It’s a standard rap...
3. “skipping all the way to the theatre” singing my part over and over again. It made me feel giddy inside...
4. I didn’t decide to be a musician. It just happened...
5. ...we still get along well enough to play together!...
6. The winner takes it all...
7. You are going to have the most fantastic of all lives...
8. Music is the greatest transcendence...
9. I have since fractured my wrist, sprained a finger, slashed my thumb while cooking...
10. ...I removed all the strings inside.
11. You Can’t Beat This!
12. Babe on the Beach
13. Happy Birthday to Yooooou!
14. This took felt good...
15. When I grow up, I’m going to have a much nicer wig than that...
16. A concert for one...

Ultimate trivia questions:
Who...
17. ...has a collection of (at least) 64 bow ties?
18. ...played four years of girls high-school rugby?
19. ...was told she might make a good Forest Ranger or Fire Fighter?
20. ...sang the title track for “Little Mosque on the Prairie”?
21. ...has a CD called “She’s Sweetest When She’s Naked”

Best advice:
22. Don’t ever squeeze a wasp...
23. Don’t let nobody steal your joy!
24. Don’t ever trust conductors!
25. Better to be in the parade than standing around watching as it goes by.
26. Subdivide and conquer!
27. I would encourage everyone to expose young people to great music of all kinds.

You Tell Us!

Whose photos should appear in our 2009-2010 contest season? Send your best ideas to musicchildren@thewholenote.com.

The WholeNote

We might have a prize for you!

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SECTIONS 1 - 5: INTRODUCTION

WholeNote listings July 1 to Sept 7 2009 are arranged in five distinct sections:

SECTION 1: Toronto & GTA (Greater Toronto Area) covers all of the City of Toronto plus Halton, Peel, York and Durham regions. Page 24 (zones 1,2, 3 and 4 on the map below).

SECTION 2: Beyond the GTA covers many areas of Southern Ontario, outside Toronto and the GTA (zones 5,6,7, and 8 on the map below.) In the current issue, there are listings for events in Ancaster, Bancroft, Barrie, Bloomfield, Goderich, Guelph, Hamilton, Kingston, Kitchener, Lakefield, London, Milford, Orillia, Picton, Stratford, Waterloo

SECTION 3: In the Clubs (mostly jazz) is organized alphabetically by club. Page 30.

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. Page 32.

SECTION 5: Summer Festivals provides information about festivals from June 1 to July 7 in Toronto, the GTA, Southern Ontario and beyond. Page 34.

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 September 1 to October 7 2009, so listings must be received by Saturday August 15 2009.

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.

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

LISTINGS: SECTION 1

CONCERTS: Toronto and GTA

Wednesday July 01

— 10:00am: Royal Canadian College of Organists. International Organ Festival: Family Concert. Ryan Jackson and Giles Bryant, organ. Convocation Hall, 31 King’s College Circle. 289-314-5600. $10; (children 12 and under).
— 8:00: TD Canada Trust Toronto Jazz Festival. Dave Brubeck Quartet plus Brandi Disterheft Sextet. Nathan Phillips Square, 100 Queen St. W. 416-870-8000. $55.

Thursday July 02

— 8:00: TD Canada Trust Toronto Jazz Festival. Al Di Meola World Sinfonia plus Amanda Martinez. Nathan Phillips Square, 100 Queen St. W. 416-870-8000. $40.
— 9:00: Festival events: Harbourfront Centre. See Section 5.
— 8:00: Statler’s Cabaret. Tales from the Queen Mary 2. Vincent Wolfe, vocalist; Rob Thaller, piano. 487 Church St. 416-862-1209. $12 (plus minimum $10 food).
— 8:00: TD Canada Trust Toronto Jazz Festival. Branford Marsalis and the Dave Holland Quintet. Nathan Phillips Square, 100 Queen St. W. 416-870-8000. $40.
— 8:00: Yonge Dundas Square. Global Groove: PapaGroove. 1 Dundas St. E. Free.
— 9:00: TD Canada Trust Toronto Jazz Festival. Susan Tedeschi plus Lickin’ Good Fried with Alex Pangman. The Opera House, 735 Queen St. E. 416-870-8000. $35; $30(advance).

Friday July 03

— Festival events: Harbourfront Centre. See Section 5.
— Festival events: Harbourfront Centre. See Section 5.
— 7:00: Mainstage and Rossport. St. Andrew’s Choir. Rose Theatre, 1 Dundas St. E. Free.
— 8:00: Vocal Contest 2009. Finalists in Indian vocal music competition. Rose Theatre, 1 Theatre Lane, Brampton. 905-794-4013.
— 9:00: TD Canada Trust Toronto Jazz Festival. Elaine Elias and Curtis Stigers. Nathan Phillips Square, 100 Queen St. W. 416-870-8000. $35.

Saturday July 04

— Festival events: Harbourfront Centre. See Section 5.
— 1:00 to 11:00: Corso Italia Festival. First of two days. Artist include The ImBayakoukas, Escola da Samba, Cobre Kings, Toronto All-Star Big Band. 1154-1379 St. Clair Ave. W. 416-240-9338. Free.
— 1:00: Swar Sadhana Music Lovers Club. Vocal Contest 2009. Finalists in Indian vocal music competition. Rose Theatre, 1 Theatre Lane, Brampton. 905-794-4013.
— 8:00: TD Canada Trust Toronto Jazz Festival. Elaine Elias and Curtis Stigers. Nathan Phillips Square, 100 Queen St. W. 416-870-8000. $35.

Sunday July 05

— Festival events: Harbourfront Centre. See Section 5.
— 1:00 to 9:00: Corso Italia Festival. Second of two days. See July 4.
— 2:00: City of Toronto. Sunday Serenades: Bohemian Swing Band. Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-398-7766. Free.
— 4:00: Cathedral Church of St. James. Twilight Recital Series. Andrew Ager, organ. 65 Church St. 416-364-7865. Free.
— 4:00: TD Canada Trust Toronto Jazz Festival. Sadao Watanabe plus Alain Caron Band. Nathan Phillips Square, 100 Queen St.

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WWW.THEWHOLENOTE.COM

July 1 - September 7, 2009
Saturday July 18
— Festival events: Harbourfront Centre. See Section 5.
— 2:00 & 8:00: WatersEdge Productions. Bare. See Jul. 17.

Sunday July 19
— Festival events: Harbourfront Centre. See Section 5.
— 2:00: 8:00: WatersEdge Productions. Bare. See Jul. 17.

Monday July 20

Tuesday July 21

Wednesday July 22
— 7:00: Celebration Square. The Notables Choir. 405 Dundas St. W., Whitby. 905-430-4310. Free.

Thursday July 23
— 8:00: Newmarket Community Centre. David Howard, guitar. Guest: Junri Kongo, percussion. 200 Doug Duncan Dr., Newmarket. 905-895-1934. 125. $20(advance).
— 7:00: Festival events: Harbourfront Centre. See Section 5.

Friday July 24
— Festival events: Harbourfront Centre. See Section 5.
— 8:00: WaterEdge Productions. Bare. See Jul. 17.
LISTINGS: SECTION 1, continued

CONCERTS: Toronto and GTA


Wednesday July 22

Thursday July 23

Thursday July 24
— 8:00: Toronto Chinese Music School. 3rd Annual Grand Concert. Classical and contemporary Chinese music. Song Fei, erhu; and Wang Zhong Shan, guzheng; Chen Guo Chan, erhu and gadao; Macie He, pipa. P.C. Ho Theatre, 5133 Sheppard Ave. E. 905-489-1188. 78$. 8:48.
— 8:00: WatersEdge Productions. Bare. See Jul. 17.

Saturday July 25
— Festival events: Harbourfront Centre. See Section 5.
— 2:30 & 8:00: WatersEdge Productions. Bare. See Jul. 17.
— 8:00: Toronto Symphony Orchestra. Tsutumi Tsutsui and Friends. Schubert: String Trio in B flat D471; Martinu: String Trio No.2; Mozart: Divertimento in E flat K563. Tsutumi Tsutsui, cello; Yashiko Ohtani, violin; Yoshiko Kawamoto, viola. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-597-7840. 20$. 8:45. Pre-concert chat, Rm. 330.

Sunday July 26
— Festival events: Harbourfront Centre. See Section 5.
— 4:00: Cathedral Church of St. James. Twilight Recital Series. Andrew Ager, organ. 65 Church St. 416-384-7865. Free.
— 7:30: WatersEdge Productions. Bare. See Jul. 17.

Tuesday July 27
— 8:00: WatersEdge Productions. Bare. See Jul. 17.

Friday July 24
— Festival events: Harbourfront Centre. See Section 5.
— 8:00: Toronto Chinese Music School. 3rd Annual Grand Concert. Classical and contemporary Chinese music. Song Fei, erhu; and Wang Zhong Shan, guzheng; Chen Guo Chan, erhu and gadao; Macie He, pipa. P.C. Ho Theatre, 5133 Sheppard Ave. E. 905-489-1188. 78$. 8:48.
— 8:00: Toronto Symphony Orchestra. Tsutumi Tsutsui and Friends. Schubert: String Trio in B flat D471; Martinu: String Trio No.2; Mozart: Divertimento in E flat K563. Tsutumi Tsutsui, cello; Yashiko Ohtani, violin; Yoshiko Kawamoto, viola. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-597-7840. 20$. 8:45. Pre-concert chat, Rm. 330.

July 29 & 30, 2009 || 7:30 PM $22 AUD (in advance) || $17 STU./SENI. || 9:30 PM $25 AT THE DOOR

www.theswholenote.com


Sunday August 02
— Festival events: Harbourfront Centre. See Section 5.
— 3:00: Summer Opera Lyric Theatre. Venus and Adonis/Dido and Aeneas. See July 31.

Monday August 03
— Festival events: Harbourfront Centre. See Section 5.
— 8:00: Summer Opera Lyric Theatre. Falstaff. See Aug 1.

Tuesday August 04
— 7:00: Toronto Parks, Forestry and Recreation. Arabesque Dance Company and Daniel Gage. Works by Corelli, Purcell, Vivaldi, Martinů, Bartók and others. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-597-7840. 6:45-7:45. Free.
— 8:00: Summer Opera Lyric Theatre. Tancréd. See Aug 1.
— 8:00: Toronto Summer Music Festival. Jan Swansen and Mayumi Seiler, violin. Works by Corelli, Purcell, Telemann, Vivaldi, Martinů, Bartók and others. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-597-7840. 6:45-7:45. Pre-concert chat, Rm 330.

Wednesday August 05
— 2:00: Summer Opera Lyric Theatre. Venus and Adonis/Dido and Aeneas. See July 31.
— 7:00: J.S. Woodsworth Homestead.

Thursday August 06
— 8:00: Summer Opera Lyric Theatre. Falstaff. See Aug 1.
— 8:00: New Adventures in Sound Art. Sound Travels Festival: Two Portraits Concert. The Loop Studio Centre for Lively Arts, 601 Christie St. 416-652-5115. 11:00-15:30. Free.
— 8:00: Summer Opera Lyric Theatre. Falstaff. See Aug 1.

Friday August 07
— 8:00: Summer Opera Lyric Theatre. Falstaff. See Aug 1.

Saturday August 08
— 2:00: Summer Opera Lyric Theatre. Tancréd. See Aug 1.
— 8:00: Summer Opera Lyric Theatre. Venus and Adonis/Dido and Aeneas. See July 31.

Sunday August 09
— 2:00: City of Toronto. Sunday Serenades: Toronto Starlight Orchestra, Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
— 2:00: Music Picnic/Summerworks Theatre Festival. La Señorita Mundo. See Aug 1.
— 3:00: Summer Opera Lyric Theatre. Falstaff. See Aug 1.

Monday August 10
— 8:00: Music Picnic/Summerworks Theatre Festival. La Señorita Mundo. See Aug 7.

Tuesday August 11
— 8:00: Konrad Harley. Rachmaninoff: Rhapsody on a Theme of Paganini; Vaughan Williams: Prelude No. 2 in E major; Penderecki: String quartets
— 8:00: Toronto Summer Music Festival. Gryphon Trio. Haydn: Trio in C; Mendelssohn: Trio No.2 in c; also Scottish Folk Songs (arr. Haydn and Beethoven). Guest: Monika Whicher, soprano, Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-597-7840. $20-$40. 6:45: Pre-concert chat, Rm 330.

Wednesday August 12
— 6:00: Music Picnic/Summerworks Theatre Festival. La Señorita Mundo. See Aug 7.

Thursday August 13
— 7:00: Toronto Summer Music Festival. Summer Music in the Garden. See Aug 1.

Friday August 14
— Festival events: Harbourfront Centre. See Section 5.

Saturday August 15
— Festival events: Harbourfront Centre. See Section 5.
— 4:00: Music Picnic/Summerworks Theatre Festival. La Señorita Mundo. See Aug 7.

Sunday August 16
— Festival events: Harbourfront Centre. See Section 5.
— 12:00 noon: Music Picnic/Summerworks Theatre Festival. La Señorita Mundo. See Aug 7.
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

- 2:00: City of Toronto. Sunday. Sen-
enades: Sheraton Cadwalla Orches-
tra. Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-398-7766. Free.
- 4:00: Cathedral Church of St. James. Twilight Recital Series. Diocesan Girls Choir. 65 Church St. 416-384-7865. Free.
- 7:30: City of Toronto. Sunday. Sen-
enades: Orchestra Capucabana. Mel Lastman Stage, 5100 Yonge St. 416-538-0338. Free.

Monday August 17
- 12:15: Church of the Holy Trinity. Music Mondays: Trio Brac.: Alisa Kulinich, Celine Lavo

Tuesday August 18
- 8:00: Ron Girdauskas. Rachmaninoff Meets Romannovitch. Rachmaninoff: Rhapsody on a Theme of Panagini. Ron Girdauskas and Kathryn Tremills, piano. 157 Main St. S., Georgetown. 905-873-1213. T.S.

Wednesday August 19
- 7:00: Celebration Square. Youth Idol Night. 405 Dundas St. W., Whitby. 905-430-4310. Free.
- 8:00: Opera Erratica / Classical Music Consort. Dido and Aeneas. Purcell. Suzanne Hawkins, mezzo (Dido); Olivier Laguerre, tenor (Aeneas); Charlotte Corwin, soprano (Belinda). Ash Aziz, conductor; Patrick Young, director. Winchester Street Theatre, 80 Winchester St. 416-878-8849. T.S.; 122(sunder 30). Also August 21-23, 25-29.

Thursday August 20
- 7:00: Investor’s Group Thursday Night Concert Series. Lake Cox and Off the Rock
- 7:00: Toronto Music Garden. Summer Music in the Garden – “My Unrest”. Yiddish Songs for a New Day. Settings of Yiddish modernist poets on love, longing, war, and migration. Adrienne Cooper, voices; Marilyn Lerner, piano. 475 Queen’s Quay W. 416-973-4000. Free.
- 7:00: Toronto Parks, Forestry and Recreation. Northwest Winds. Barry Zuker

Friday August 21
- 8:00: Opera Erratica / Classical Music Consort. Dido and Aeneas. See August 19.

Saturday August 22
- 8:00: Opera Erratica / Classical Music Consort. Dido and Aeneas. See August 19.

Sunday August 23
- 2:00: City of Toronto. Sunday. Sen
nenades: Oscar Kay. Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-398-7766. Free.
- 2:00: Opera Erratica / Classical Music Consort. Dido and Aeneas. See August 19.
- 4:00: Cathedral Church of St. James. Twilight Recital Series. Andrew Agar, organ. 65 Church St. 416-384-7865. Free.
- 4:00: Toronto Music Garden. Summer Music in the Garden – Accordion for a Well. Music from Bach to Piazzolla arranged for accordion. Ina Henning, Eugene Laskiev
tz, Joseph Macerollo, Alexander Sevas
tian, accordion; Alli Garrison, mezzo-soprano. Also dancer-choirmeser Claudia Moore. 475 Queen’s Quay W. 416-973-4000. Free.

Monday August 24

Tuesday August 25
- 8:00: Opera Erratica / Classical Music Consort. Dido and Aeneas. See August 19.

Wednesday August 26
- 8:00: Opera Erratica / Classical Music Consort. Dido and Aeneas. See August 19.

Thursday August 27
- 8:00: Opera Erratica / Classical Music Consort. Dido and Aeneas. See August 19.

Friday August 28
- Festival events: Harbourfront Centre. See Section 5.
- 8:00: Opera Erratica / Classical Music Consort. Dido and Aeneas. See August 19.

Saturday August 29
- Festival events: Harbourfront Centre. See Section 5.

LISTINGS: SECTION 2
CONCERTS: beyond the GTA

Friday July 03
- 8:00: Kitchener-Waterloo Chamber Music Society. Voice Affire Pocket Opera & Cabaret. Puccini: Madama Butterfly (selections); cabaret songs. Natalie Donnelly, soprano; Romulo Delgado, tenor; Colin Fox, actor; four instrumentalists. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $25; $20 (st); $15 (st).

Saturday July 04
- Festival events: La Veg Press. See Section 5.

Sunday July 05
- Festival events: Westben Festival. See Section 5.
- 8:00: Kitchener-Waterloo Chamber Music Society. Complete Haydn Trios: 3rd Programme. Marce-Or Trio, KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $20; $15 (st); $10 (st).

Saturday July 11
- Festival events: Elora Festival. See Section 5.
- 2:00 & 8:00: Festival Players of Prince Ed-
ward County. Ship of Fire. See July 8.

Sunday July 12
- Festival events: Elora Festival; Westben Festival. See Section 5.
- 2:00 & 8:00: Festival Players of Prince Ed-
ward County. Ship of Fire. See July 8.

Monday July 07
- 8:00: Kitchener-Waterloo Chamber Music Society. Complete Haydn Trios: 3rd Programme. Marce-Or Trio, KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $20; $15 (st); $10 (st).

Tuesday July 08
Wednesday July 15

— Festival events: Elora Festival. See Section 5.
— 2:00 & 8:00: Festival Players of Prince Edward County. Ship of Fire. See July 8.

Thursday July 16

— Festival events: Elora Festival. See Section 5.
— 8:00: Festival Players of Prince Edward County. Ship of Fire. See July 8.

Friday July 17

— Festival events: Elora Festival; Festival of the Sound; Home County Folk Festival; Leith Summer Festival. See Section 5.
— 8:00: Festival Players of Prince Edward County. Ship of Fire. See July 8.

Saturday July 18

— Festival events: Elora Festival; Festival of the Sound; Home County Folk Festival; Leith Summer Festival. See Section 5.
— 2:00 & 8:00: Festival Players of Prince Edward County. Ship of Fire. See July 8.

Sunday July 19

— Festival events: Elora Festival; Festival of the Sound; Home County Folk Festival; Leith Summer Festival. See Section 5.
— 2:00 & 8:00: Festival Players of Prince Edward County. Ship of Fire. See July 8.
— 8:00: Brett Music Festival. "West Side Story". Hi-Way Pentecostal Church, 211 Stone Rd. E., Guelph. 613-429-8153. $10 (student), $15 (adult).

Monday July 20

— Festival events: Stratford Summer Music. See Section 5.

Tuesday July 21

— Festival events: Elora Festival; Festival of the Sound; Westben Festival. See Section 5.

Wednesday July 22

— Festival events: Elora Festival; Festival of the Sound. See Section 5.
— 2:00 & 8:00: Festival Players of Prince Edward County. Ship of Fire. See July 8.

Sunday Waterloo Choir

— Celebrate the Season: Celebrate the Song, McDonald: Seasons (premiere); also works by Purcell, Handel, Haydn and Mendelssohn. Gordon Burnett, conductor; Ian VanderBurgh, accompanist. The Cedars, 543 Beechwood Dr., Waterloo. 519-888-1978. $10 (adult), $8 (child).
LISTINGS: SECTION 2
CONCERTS: beyond the GTA

Saturday August 08
- Festival events: Festival of the Sound; Music at Port Milford; Stratford Summer Music; Weston Festival. See Section 5.
- 7:00 & 8:00: Festival Players of Prince Edward County. Colours of Sound. See August 5.

Sunday August 09
- Festival events: Festival of the Sound; Stratford Summer Music; Weston Festival. See Section 5.

Wednesday August 12
- 2:00 & 8:00: Festival Players of Prince Edward County. Colours of Sound. See August 5.

Thursday August 13
- Festival events: Stratford Summer Music. See Section 5.
- 8:00: Festival Players of Prince Edward County. Colours of Sound. See August 5.

Friday August 14
- Festival events: Music at Port Milford; Stratford Summer Music. See Section 5.
- 2:00 & 8:00: Festival Players of Prince Edward County. Colours of Sound. See August 5.

Saturday August 15
- Festival events: Music at Port Milford; Stratford Summer Music; Leith Summer Festival. See Section 5.
- 2:00 & 8:00: Festival Players of Prince Edward County. Colours of Sound. See August 5.
- 7:30: Brett Music Festival. Hot Jazz: A Tribute to Ella & Oscar. Sophia Perelman, singer; Darcy Hepner, saxophone; Darcy Hepner Jazz Orchestra, McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., Hamilton. 905-525-7684. $25; $20. [details]

For updates to the Jazz and Concert listings, check out www.theWholeNote.com with major updates coming August 1st.

LISTINGS: SECTION 3
IN THE CLUBS: MOSTLY JAZZ

Sunday August 16
- Festival events: Stratford Summer Music. See Section 5.

Wednesday August 20

Thursday August 20
- 7:30: Brett Music Festival. Carmina Burana. Strauss: Don Juan; Finzi: Dies Natalis; Off: Carmina Burana. National Academy Orchestra; Arcady Singers; Brett Festival Choir; Leslie Fagan, soprano; John MacMaster, tenor; Peter McGillivray, baritone; Boris Brott, conductor. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., Hamilton. 905-525-7684. $25; $20; $10. [details]

Friday August 21
- 8:00: Festival Players of Prince Edward County. Colours of Sound. See August 5.

Wednesday August 26

Saturday August 29
- Festival events: Leith Summer Festival. See Section 5.

Wednesday September 02
- 12:00 noon: Midday Music With Shigeru. Steppin’ Back: the Great Standards. Russel Strathead, saxophones; Mark Rutherford, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181; 45; free(s).

AllerCatz
2409 Yonge St. 416-481-8885
www.allercatz.ca
Every Mon Salta Night with Frank Bischun
Every Tue Whitney Smith’s “Swaying House” with vocalist Sagar
Every Wed Jasmine Bailey & Co. Jazz & Soul

Black Swan, The
154 Danforth Ave. 416-469-0537
www.blackswanthe.ca
Every Thu Julie McGregor with Norman Anadio.
Every Fri Jake Wilkinson.

CONCERTS: beyond the GTA
LISTINGS: SECTION 2
LISTINGS: SECTION 3
IN THE CLUBS: MOSTLY JAZZ

Corktown, The
175 Young St. Hamilton 905-572-9242
Sets at 8pm and 10pm. $10 Cover
www.thecorktownpub.ca
Every Wed Jazz @ The Corktown hosted by Darcy Hepner.

Dave’s Gourmet Pizza
730 St. Clair Ave. W. 416-652-2020
www.davespizza.ca
Every Thu 8-12 Uncle Horb Dale & Friends Open Mic.

Dominion on Queen
500 Queen St. E. 416-368-6893
www.dominiononqueen.com
Every Tue French Gypsy Jazz Jam with host Wayne Nakamura. 8:30pm. pwyc.

Drake Hotel, The
1150 Queen St. W. 416-531-5042
www.thedrakehotel.ca (full calendar)
Every Sun 6-8pm Big Ride & Jake Branch.

Fort Bistro and Lounge
131 Richmond St. W. 416-867-1909
www.fortebistro.ca
Every Wed Live Jazz 6:30-9:30pm with Kira Callahan.

Frida Restaurant
998 Eglinton Ave. W. 416-787-2221
www.fridarestaurant.ca
Live Jazz Tuesdays and Thursdays, 7-10pm.
No Cover

Gate 403
403 Roncesvalles Ave. 416-588-2930
www.gate403.com
LIVE JAZZ & BLUES every night
No Cover Charge / Pay What You Can.
Jul 1 Chantelle Wilson Jazz Duo, Patrick Tevlin’s New Orleans Rhythm.
Jul 2 Bass & Voice Duo Shannon Butcher & Ross MacIntyre.
Jul 3 Joanna Moon Flamenco-Latino with Amanda Noonan.
Jul 4 Mike Field Jazz.
Jul 5 Next Generation Jazz Jam hosted by Barry & the Bouncers.
Jul 6 Galli

For updates to the Jazz and Concert listings, check out www.theWholeNote.com with major updates coming August 1st.

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

Mozzetta Midori Eastern Restaurant
881 St. Clair Ave. W. 416-658-5687
www.mozzettarestaurant.com

Every Wed Jazz Series: sets at 8:00 and 10:15. Cover $10.

**Momo’s Bistro**
www.momosbistro.com

N’Avlins Jazz Bar and Dining
299 King St. W. 416-595-1958
www.navlins.ca

**Every Mon**

Every Mon Terri Logan.
Every Tue Stacie McGregor.
Every Wed Jim Heimann Trio.
Every Thu Blues Night with Guest Vocalists.
Every Fri/Sat All Star Bourbon St. Band.
Every Sun Terri Logan.

**Old Mill, The**
Home Smith Bar & Grill, 21 Old Mill Rd. 416-236-2641
www.oldmilltoronto.com

**Every Thursday**
Russ Little Trio 7-10pm, 50/50 minimum per person.

**Every Fri/Sat**

All Star Bourbon St. Band.

**Pantages Martin Bar and Lounge**
200 Victoria St. W. 416-362-1777

**Every Fri**

Robert Scott.

**Every Sat**

Solo Piano: Various artists.

**Pero Lounge**
812 Bloor St. W. 416-815-7225
www.perolounge.ca

**Every Sun**

Archie Alleyne’s Collage Trio with Robi Botos and Artie Roth 8-11pm/15.

**Pilot Tavern, The**
22 Cumberland. 416-823-5716
www.thepilot.ca

Jazz Saturdays 3:30 – 6:30 NO COVER


**Reservoir Lounge, The**
52 Wellington St. E. 416-865-0887
www.reservelounge.ca

**Every Mon**

Sophia Perlman and the Vipers.
Every Tue Tyler Yarman and his Rhythm.
Every Wed Bradley and the Bouncers.
Every Thu Janice Hayden.
Every Fri Big Bode Jake’s Swingin’ Sextet.
Every Sat Terry Cassis.

**Rex Hotel Jazz and Blues Bar, The**
194 Queen St. W. 416-598-2475
www.there.is (complete listings on website)

TD Canada Trust Toronto Jazz Festival “Saxophone Summit”
Jul 1 Shannon Butcher Quartet, Francisco Mela, David French with Harley Card Quartet.
Jul 2 Justin Bacchus, Chris Tarry Group + “Kelvin Jefferson” + “Henry Hey” + Peter McCann & Dan Weiss, Francisco Mela.
Jul 6 Project Blue, Roberto Occipinti. Jul 7 Cindy Fairbank Quartet, Classic Rex Jam.
Jul 8 Danny Marks Trio, Lui Botos with the Brothers. Jul 9 Kevin Oain, Peter Hill Quintet.

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

**Spezzo Restaurant**
140 York Blvd. Richmond Hill. 905-887-9703
Live jazz Every Saturday. www.spezzo.com

**Statler’s Piano Lounge**
487 Church St. 416-962-1208 www.statlerspianolounge.com (complete week-end and cabaret listings)

**Steven's**
Main Floor: NO COVER
Every Mon Curries Down Cabaret Open Mic with Jenni Burke & Michael Barber 9:30pm.
Every Tue Scott P’s Living Room Open Mic 9:30pm.
Every Wed Bram Zeidenberg 8-9pm.
Every Thu Cocktail Hour with Pam Hyatt, Eric Morin and Ken Lindsay 6pm, Open Mic with Anne-Marie Leonard 9-30pm.
Every Fri Cocktail Hour with Ken Lindsay & Eric Morin 6pm, more.
Every Sat Live Jazz with Ori Dagan 5-8pm.
Every Sun J.P., Sax & Friends, Julie Michaels: WIN.Edowns Sundays
Jul 3 Julie Michaels & Dianne Leal.
Jul 4 Heather Baumbirck.

**Stone Grill, The**
518 Winchester. 416-967-6656 www.stonegrilltoronto.com

**Every Sun**

Jazz Brunch 12-3 with Archie Albyne, Robi Botos, Artie Roth and Special Guests.

**Ten Feet Tall**
1381 Danforth Ave. 416-778-7333 www.tenfeettall.ca
First Saturday of each month Live R&B 8pm Jazz Festival Shows start at 8pm.
Saturday Jazz Matinee 3:30-6:30 Second and Fourth Monday of each month: East End Open Stage NO COVER
Jul 26 Dori Gian Trio.

**Tequilla Bookworm**
512 Queen St. W. 416-603-7335 Modern/Experimental Jazz Monday, Thursday, Saturday at 5pm, PWYC
LISTINGS: SECTION 3, continued
IN THE CLUBS: MOSTLY JAZZ


Trane Studio
964 Bathurst St. 416-913-8197 www.tranestudio.com (complete listings).

292 Brunswick Ave. 416-923-8137 www.tranaz.org (complete listings, various genres).
Live music every night, various styles: more details/listings at www.tranaz.org
Every Sat Jamzac Open Acoustic Jam 3pm.

LISTINGS: SECTION 4
ANNOUNCEMENTS, MASTERCLASSES, WORKSHOPS, ETCETERA

ANNOUNCEMENTS
*July 1 10:00am-5:00: City of Toronto. Canada Day at Fort York. Fort York Guard performs hourly fife and drum music, as well as musket drill & artillery demonstrations. 100 Garrison Road. 416-392-6807. Regular admission: $7.62(adult); $3.81(sr/youth); $2.86(child).
*July 31, dusk (around 9pm): Istituto Italiano di Cultura, Toronto. Opera in the Garden. Screening under the stars of Verdi’s Otello directed by Franco Zeffirelli (1986). See July 31.
*August 31: Home County Folk Festival. Youthsongs Summer Camp with Katherine Wheatley. Junior (ages 9–12)

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Etobicoke Centennial Choir
SECTION LEADS REQUIED
The Etobicoke Centennial Choir, a 50 voice SATB ensemble, seeks SECTION LEADS for the upcoming concert season commencing September 1, 2009.
Rehearsals are Tuesday evenings from 7:30 p.m. – 10:00 p.m.
For additional information, or to arrange an audition, please contact Susan LeTendre
@ 416-622-6923 or sletendre@pathcom.com
and intermediate (ages 13–15) groups will work with singer-songwriter Katherine Wheatley to collaboratively write and record songs, and perform at Children’s Stage at the festival on the weekend. Each camper designs their own CD artwork and gets a CD of all songs written at the camp. Aeolian School of Music, 795 Dundas St. London ON. Final registration deadline: July 8. To register: 519-432-4310, www.homecounty.ca. $250. Limited registration.


*July 16 & 17 2:00-5:00: Home County Folk Festival. Blues School with David Essig. Two day workshop hosted by veteran blues musician David Essig, with some of London’s finest blues musicians. Learn about blues history, playing styles & techniques and get on stage to play with the pros at the Ultimate Blues Jam on Thursday July 16, 9 pm–11 pm. The London Music Club, Colborne St. just north of Queens Ave., London ON. For more information: 519-432-4310, www.homecounty.ca.

*July 28 8:00: Toronto Folk Singers’ Club. An informal group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Tranzac Club, 282 Brunswick Ave. 416-532-0900.

*August 4–6: New Adventures In Sound Art. Sound Travels Intensive Workshops. Three days of intensive learning and development opportunities with Annette Vande Gorne, Benjamin Thigpen, Nicolas Bernier, David Ogborn, Darren Copeland, Eldad Tsabary and Ken Gregory. For more info: Nadene at 416-852-5115 or naise@naise.ca. $150 for 3 days.

*August 10–14 and 17–21: New Adventures In Sound Art. Making Art With Sound x 2. Youth aged 15-18 are invited to create...
LISTINGS: SECTION 5
summer festivals

Afrofest
Toronto
July 10-12
www.musicafrica.org

Amherst Island Folk Festival
Stella, Ontario
August 14-15
613-384-8228
www.amherstislandfolkfestival.ca

Beaches International Jazz
Toronto
July 17-26
416-698-2152
www.beachesjazz.com

Blue Skies Festival
Clarendon, Ontario
July 31-August 2
613-279-2610

Boxwood Festival
July 19-26
See Musique Royale

Brett Music Festival
Hamilton and Burlington, Ontario
June 13-August 20
1-888-475-9377
www.brettmusic.com
See Section 2: July 4, 5, 9, 11, 15, 18, 22, 28, 30, August 2, 6, 15 and 20.

Canadian Guitar Festival
Loughborough Lake Holiday Park
July 8-August 3
1-888-508-1418
www.canadanguitarfestival.ca

Canadian Open
Old Time Fiddle Championship
Shellburne, Ontario
August 5-9
519-925-8620
www.shellburnefiddlercontest.on.ca

Canterbury Folk Festival
Ingersoll, Ontario
July 9-12
519-485-6337
www.canterburyfolkfestival.on.ca

Cisco Ottawa Blues Festival
Ottawa
July 8-19
1-866-258-3740
www.ottawahuesfestival.com/en

Collingwood Music Festival
Collingwood, Ontario
July 11-August 8
1-888-283-1712
www.collingwoodmusicfestival.com

Cooperstown Chamber Music Festival
Cooperstown, NY
August 2-21
1-877-866-7421
www.cooperstownmusicsociety.org

Corso Italia Festival
Toronto
July 4-5
416-240-9338
www.torontofiesta.com

The Board of Directors of the Grand Philharmonic Choir
Howard Dyck, CM - Artistic Director
invites applications for the position of
Conductor and Artistic Director
beginning with the 2010-2011 season
Deadline for submission of letter and resume:
September 1, 2009

The Grand Philharmonic Choir, located in Kitchener-Waterloo, Ontario, is one of Canada’s leading choral organizations. The successful candidate will demonstrate broad knowledge of the established classical choral repertoire, both traditional and contemporary. He or she will have sufficient experience working with choirs and orchestras, with paid administrative and artistic staff, and with a volunteer board of directors.

All candidates should send their applications to:
Search Committee
Grand Philharmonic Choir
88 Weber Street West
Kitchener, Ontario, Canada
N2H 3Z5

July 1 - September 7, 2009
WWW.THEWHOLENOTE.COM
Fergus Scottish Festival
Fergus, Ontario
August 7-9
1-888-871-8442
www.fergusscottishfestival.com

Festival 500
July 5-12
St. John's NF
709-738-8013
www.festival500.com

Festival du Loup
July 17-19
Penatangue, Ontario
705-533-3200
www.festivalduloup.on.ca

Festival Alexandria
North Lecaster, Ontario
June 28-July 26
613-347-1802
www.thealbay.ca

Festival d'Été de Québec
Quebec QC
July 9-19
418-529-5200
www.infestival.com

Festival International
de Jazz de Montréal
Montreal QC
June 5-July 12
1-888-515-0515
www.montrealjazzfest.com

Festival International
de Musique Baroque de Léâméqué
Lameque NB
July 13-26
1-800-320-2276
www.festivalbaroque.com

Festival of Lights
Peterborough, Ontario
June 20-August 22
1-800-361-6424
www.festivaloflights.ca

Festival of the Sound
Parry Sound, Ontario
July 17-August 9
1-888-364-0081
www.festivalofthesound.ca


Liesiecki, piano; James Campbell, clarinet; Gillian Ansell, viola; New Zealand String Quartet. CSC. $22-$31.


– Jul 27 7:00: Sunset on the Bay Musical Cruise. Music with a sunset cruise aboard the Island Queen. Kevin Turcotte, trumpet; David Young, bass; Gary Williamson, piano; Terry Clarke, drums; Carol McCartney, vocals. IQ. $35.


– Aug 04 8:00: Primadonna Goes into the Woods. Mary Lou Fallis, soprano; Peter Tie- nefenbach, piano. IM. $165.


– Aug 06 2:30: Music for a Summer After- noon. Holandel: Water Music Suite No.1 and No.3; Arrival of the Queen of Sheba. Festival Baroque. CSC. $16-$19.


– Aug 07 7:30: Music for a Summer Evening. Glinka: Rhumbia; Poulenc: Le bal masqué; Mozart: Serenade for 13 Woodwinds K.391. Guy Few, trumpet; Graham Campbell, piano; Russell Brunn, baritone; Festival Winds. CSC. $125-$36.

– Aug 07 9:00am: Winds on the Water. A morning cruise on M.V. Chippewa with the Festival Winds. MCV. $165.


– Aug 07 7:30: Music for a Summer Evening – Opera Gala. Great arias, duets, trios, and quartets from famous operas. Leslie Fagan, soprano; Gabrielle Prata, mezzo-soprano;
LISTINGS: SECTION 5, continued
summer festivals

Mark DuBois, tenor; Russell Braun, baritone; Carolyn Maule, piano; Guy Few, trumpet. CSC. 126-435.
—Aug 08 12:00 noon; Family Concert - Strings Across the Sky. Students from northern locales and the Parry Sound area. Andrea Hansen, musical director. CSC. Free. —Aug 08 7:30; Music for a Summer Evening – Piano Gala. Prokofiev: Classical Symphony; Rossini: Overture to The Barber of Seville; Bernstein: Overture to Candide; Saint-Saëns: Danse Macabre; Smetana: The Moldau; Rachmaninoff: Italian Polka. Orford Six Pianos. CSC. 125-536.
—Aug 09 2:30; Music for a Sunday Afternoon. Handel; Messiah. Leslie Fagan, soprano; Andrea Ludwig, mezzo-soprano; Michael McBride, tenor; Russell Braun, baritone; Elmer Iseler Singers; Festival Chamber Orchestra; Lydia Adams, conductor. CSC. 126-435.

Flower City Music Festival
Brampton, Ontario July 3-August 28 905-874-2844 www.myrossetheatre.ca

Forest Festival
Haliburton, Ontario August 20-23 705-574-2198 www.theforestfestival.com

Francofolies de Montréal
Montreal QC July 30-August 9 1-888-444-9114 www.francofoles.com

Glimmerglass Opera

Goderich Celtic Roots Festival
Goderich, Ontario August 7-9 519-524-8221 www.godrichcfcfestival.ca

Harbourfront Centre
Toronto 416-873-4000 www.harbourfrontcentre.com
—Canada Day, July 1
—Hot Spot, July 3-5
—Beans Breaks and Culture, July 10-12
—Mexico Beyond Expectations, July 18-19
—Canadian Voices, July 24-26
—Island Soul, July 31-August 3
—Planet IndigenUs, August 14-16
—Telus Taiwanfest, August 28-30

Highlands Summer Festival
Haliburton, Ontario June 29-September 3 705-457-9833 www.highlandssummerfestival.on.ca

Hillside Festival
Guelph, Ontario July 24-28 519-763-0396 www.hillsidefestival.ca

Home County Folk Festival
—APH = Aeolian Performance Hall, 795 Dundas St. E. LMC = London Music Club, 470 Colborne St. —Jul 16 8:00; Ultimate Blues Jam. Tim Woodcock, Sam Hurrie and Rick Taylor. LMC. By donation. —Jul 18 8:30 to 10:30; Victoria Park Festival. Artists include Jill Barber, Alister Brown, Betty & The Bobs, David Essig, Little Miss Higgins, Paul Langille, Anne Lindsay. VP. Free. —Jul 17 10:00; The Sadies. APH. $10. —Jul 17 12:00 noon to 10:00; Victoria Park Festival. Artists include Jill Barber, Matthew Barber, Allison Brown, The Dixie Flyers, The Dust Poets, Elliott Brood, Wendell Ferguson, Fraser, The Good Lovelies, and others. VP. Free. —Jul 17 7:00; The Dixie Flyers. VP. By donation. —Jul 19 10:00; Matthew Barber and Elliott Brood. APH. $15. —Jul 19 12:00 noon to 10:00; Victoria Park Festival. Artists include Alister Brown, Alisson Brown, Elliott Brood, The Dixie Flyers, Andrew Downing’s Arts & Letters, The Dust Poets, Fraser, Sam Hurrie, Lindsay Jane, Connie Kaldor, and others. VP. Free. —Jul 20 6:30; Victoria Park Festival. Artists include Jill Barber, Alistair Brown, Alisson Brown, Elliott Brood, The Dixie Flyers, Andrew Downing’s Arts & Letters, The Dust Poets, Fraser, Sam Hurrie, Lindsay Jane, Connie Kaldor, and others. VP. Free. —Jul 21 5:00; Music for a Sunday. APH. $10. —Jul 21 8:30; Victoria Park Festival. Artists include Alister Brown, Alisson Brown, Elliott Brood, The Dixie Flyers, Andrew Downing’s Arts & Letters, The Dust Poets, Fraser, Sam Hurrie, Lindsay Jane, Connie Kaldor, and others. VP. Free.

Huntsville Festival of the Arts
Huntsville, Ontario June 21-August 26 1-888-663-2787 www.huntsvillefestival.on.ca

Indiefest
London, Ontario July 24-25 519-200-3338 www.kalanjanari.org

Indian River Festival
Kensington, PEI July 3-August 30 1-866-858-3733 www.indianriverfestival.com

Kincardine Summer Music Festival
Kincardine, Ontario August 2-5 519-966-9400 www.kmzf.ca

Lanauddre Festival
Joliette QC July 4-August 2 1-800-561-4434 www.lanauddre.org

Latvian Song Festival in Canada
Hamilton July 1-5 www.latviansongfestival.com

Leith Summer Festival
Owen Sound, Ontario July 4-August 29 519-371-5316 www.leithfestival.ca

All performances at Historic Leith Church, 419134 Tom Thomson Lane. —Jul 04 7:30; Diva. Mary Lou Ferrall, soprano; Peter Tiefenbach, piano. $24; $42 (10 under). —Jul 17 7:30; Gryphon Trio. $24. —Aug 02 7:30; Lafayette String Quartet. $24. —Aug 15 7:30; Jean Stilwell, mezzo-soprano; Patti Leach, piano. 124. —Aug 29 7:30; Laura Andriani, violin, Robert Kortgaard, piano. $24.

Live from the Rock Folk Festival
Red Rocket, Ontario August 7-9 705-345-6552 www.livefromtherock.com

Mariposa Folk Festival
Orilla, Ontario July 3-5 705-326-3655 www.mariposafolk.com

Markham Jazz Festival
Markham, Ontario August 14-16 905-471-5289 www.markhamjazzfestival.com

Mill-Race Festival
Cambridge, Ontario July 31-August 2 1-800-749-7560 www.millracefolksociety.com

Miramichi Folksong Festival
Miramichi NB August 3-10 506-623-2150 www.miramichifolksongfestival.com

Music at Port Milford
Port Milford, Ontario July 18-August 15 613-476-7735 www.mpmcamp.org
—MWV = “Music With a View,” 89 Collier’s Rd., Milford SBC = South Bay Church, County Rd. 13 FMC = Fort Milford Community Church, 1-888-444-9114
—MWV Free
—Jul 25 2:00; Menito Choral Society. StMM. $25; $10(st).
—Aug 02 7:30; Gryphon Trio. StMM. $24.
—Aug 08 2:00; Student Concert. Choral, chamber and orchestral works. MWV. Free (donations accepted).
—Jul 12 8:30; Tokai String Quartet, StMM. $25; $10(st).
—Jul 25 2:00; Student Concert. Choral, chamber and orchestral works. MWV. Free (donations accepted).
—Jul 31 8:00; Tokai String Quartet, StMM. $25; $10(st).
—Aug 01 2:00; Student Concert. Choral, chamber and orchestral works. MWV. Free (donations accepted).
—Aug 07 8:00; Windermere Quartet, StMM. $25; $10(st).
—Aug 08 2:00; Student Concert. Choral, chamber and orchestral works. MWV. Free (donations accepted).
—Aug 14 8:00; Port Milford Faculty Artists. StMM. $25; $10(st).
—Aug 15 2:00; Student Concert. Choral, chamber and orchestral works. MWV. Free (donations accepted).

Music at Sharon
Toronto, Ontario June 7-July 5 416-597-7840 www.sharonstemple.ca See Section 7; July 5.

Music Niagara
Niagara on-the-Lake, Ontario July 20-August 15 1-800-511-7429 www.niagaramusiciest.com

Musique Royale
throughout Nova Scotia July 14-Sep 19 902-624-0506 www.musiqueroyale.com

Muskoka Music Festival
Muskoka, Ontario June 11-August 27 1-888-311-2787 www.artsmuskoka.com

Northern Lights Festival Boreal
Sudbury, Ontario July 3-5 705-674-5512 www.nlfbsudbury.com

Orford Festival
Magog, Quebec June 19-August 15 1-800-567-6155 www.arts-orford.org

Oshawa Jazz and Blues
Oshawa, Ontario August 6-9 www.oshawaajazzandbluesfestival.com

Ottawa Folk Festival
Ottawa, Ontario August 21-23 1-877-730-8234 www.ottawafolk.org

Ottawa Chamberfest
Ottawa, Ontario July 25-August 8 613-234-8008 www.chamberfest.com

Peterborough Folk Festival
Peterborough, Ontario August 28-30 705-874-6798 www.pff.paaart.com

Prince Edward County Jazz Festival
Picton, Ontario August 18-23 1-877-411-4761 www.pecejazz.org

Scotiabank Buskerfest
Toronto August 27-30 416-964-9095 www.torontobuskerfest.com

Shaw Festival
Niagara on-the-Lake, Ontario Throughout summer 1-800-511-7429 www.shawfest.com

Sondheim. RGT. $45-$83.
—Jul 12 8:30; Measha Brueggergosman in Concert. Guests: Michael Kaeshammer, jazz piano; and Marcus Nance, baritone. FG. $40-$105.
Stratford Shakespeare Festival
Stratford, Ontario
Throughout summer 1-800-567-1600 www.stratfordfestival.ca
—Jun 05 to Oct 31: West Side Story. Bern-stein/Sondheim. Gary Griffin, director. Festi-
val Theatre, 55 Queen St. $48.75-49.75.
—Jun 20 to Nov 01: Light of East. Various
downtown locations. Free.

Stratford Summer Music
Stratford, Ontario
July 20-August 16 519-271-2101 www.stratfordsummermusic.ca
—Jul 20 11:15am: Illumination. eric Handel.
—Jul 24 11:15am: —Jul 24 12:30:
Vocal Ensemble. SA. $20.
—Jul 25 11:15am: A Portrait of Isabel Bayrak-
darian No. 3 — Songs of my Heritage. Isabel
Bayrakdarian, soprano; guests: the Elmer
Isler Singers. $25. $30.
—Jul 30 11:15am: The Beauty and Emotion
of Bach. Cameron Carpenter, organ. KPC.
$30.
Quartet. MB. Free.
—Jul 30 2:00: Family Programming with the
Sax-O-Matics. Free.
Cameron Carpenter, organ. KPC.
$30.
—Jul 31 12:30: BargeMusic. Sax-O-Matics
Quartet. MB. Free.
—Jul 31 2:00: A Portrait of Isabel Bayrak-
darian No. 3 — Songs of my Heritage. Isabel
Bayrakdarian, soprano; guests: the Elmer
Isler Singers. SA. $25.
—Jul 31 9:00 & 10:30: Jazz at Pazzo. Celso
Machado, Brazilian jazz guitar. PR. $20
cover charge.
—Aug 01 10:00am: Guerilla Music. Various
downtown locations. Free.
—Aug 01 11:15am: Organismic Foxworks.
Cameron Carpenter, organ. KPC. $30.
—Aug 01 12:30 & 3:00: BargeMusic. Sax-O-
Matics Quartet. MB. Free.
—Aug 01 9:00 & 10:30: Jazz at Pazzo. Celso
Machado, jazz guitar. PR. $20 cover charge.
Ellington. CR. $35.
—Aug 02 9:00am: Soundwalk. Downtown audio excursion with composer Peter Hatch.
CH. Free.
—Aug 02 10:30am: Guerilla Music. Various
downtown locations. Free.
—Aug 02 12:30 & 3:00: BargeMusic. The
Chant’Elles Barbershop Quartet. MB. Free.
—Aug 02 2:00: OLG Heritage Program —
The Organ in America. Christopher Dawes;
Julie Wilheim, other guests. KPC. $10
donation.
—Aug 03 3:00: Simcoe Holiday — The OLG
Blugrass Blowout. Creaking Tree String
Quartet; Foggy Hogtown Boys; Oh Susanna;
Lickin’ Good Fried; The Good Right Arm
String Band. OP. Admission by donation.
—Aug 08 12:30: BargeMusic. Light of East
Quartet. MB. Free.
—Aug 07 11:15am: Masterpieces of the
Classical Repertoire. Brahms: Piano Quartet
No.1 Op.25. Made in Canada Piano Quartet.
SA. $25.
—Aug 07 12:30: BargeMusic. Light of East
Quartet. MB. Free.
—Aug 07 9:00 & 10:30: Jazz at Pazzo.
Duane Andrews Duo, gypsy jazz guitars. PR.
$20 cover charge.
—Aug 09 10:30am: Guerilla Music. Various
downtown locations. Free.
—Aug 08 11:15am: Masterpieces of Classi-
ical Repertoire. Brahms: Piano Quartet No.2
—Aug 09 12:30 & 3:00: BargeMusic. Light
of East Quartet. MB. Free.
—Aug 09 9:00 & 10:30: Jazz at Pazzo.
Duane Andrews Duo, gypsy jazz guitars. PR.
$20 cover charge.
—Aug 08 11:30: Saturday Night Live Caba-
ret. Chilena Kennedy and Gerald Isaac; Ruth
Morawetz, piano. CR. $35.
—Aug 10 10:30am: Guerilla Music. Various
downtown locations. Free.
—Aug 09 12:30 & 3:00: BargeMusic. Nitro
Barbershop Quartet. MB. Free.
—Aug 09 2:00: Masterpieces of Classical
Repertoire. Brahms: Piano Quartet No.3
Op.60. Made in Canada Piano Quartet.
SA. $25.
—Aug 13 12:30: BargeMusic. Foggy Hog-
town Boys. MB. Free.
—Aug 14 10:00am: The Coffee Cantata.
Bach: Cantata BWV 211. BC. Free.
—Aug 15 10:30am: Guerilla Music. Various
downtown locations. Free.
—Aug 15 12:30 & 3:00: BargeMusic. Foggy
Hogtown Boys. MB. Free.
—Aug 15 9:00 & 10:30: Jazz at Pazzo.
Michael Ochchipinti and the Sicilian Jazz Proj-
et. PR. $20 cover charge.
—Aug 15 11:30: Cedric Smith’s Stratford
Conspiracy. CR. $35.
—Aug 16 9:00am: Soundwalk. Downtown audio excursion with composer Peter Hatch.
CH. Free.
—Aug 16 10:00am: The Coffee Cantata.
Bach: Cantata BWV 211. BC. Free.
—Aug 16 10:30am: Guerilla Music. Various
downtown locations. Free.
—Aug 16 12:30: BargeMusic. Gulp Pipe
Band. MB. Free.
ardson; Andrew Craig; St. Mary’s Festival
Youth Singers; the Nathaniel Dett Chorale;
Brainerd Bryden-Taylor, conductor. KPC.
$35; $25.

Sunfest 09
London, Ontario
July 9-12 519-672-1522 www.sunfest.ca
All performances in Victoria Park.

Sunfest 09
Toronto
July 30-August 3

Toronto Summer Music Festival
Toronto
July 21-25, 28-August 1,
www.tsmf.ca
See Section 1: July 21-25, 28-August 1,
August 4 & 11-14.

Tottenham Bluegrass Festival
Tottenham, Ontario
June 26-28 1-888-258-4727
www.tottenhambluegrass.ca

Trout Forest Music Festival
Ear Falls, Ontario
August 7-8 807-222-2404
www.troutfest.com

Uptown Waterloo Jazz
Waterloo, Ontario
July 17-19 519-885-1921
www.uptownwaterloojazz.ca

Vancouver Early Music Festival
Vancouver BC
July 26-August 16 604-732-1610
www.earlymusic.bc.ca

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The Blue Pages is a comprehensive directory of music presenters’ profiles in which each organization describes who they are, what they do, and what they’ve got coming up during the current season.
The Summer Music Education directory provides information on camps and workshops, both residential and non, for all age groups and levels.
The Canary Pages directory of choirs, both amateur and professional, connects would-be choristers with a wide variety of choirs to choose from.
Our guide to Summer Music Festivals comes in the Green Pages for Ontario and beyond.
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*by Pamela Margles*

**Menahem Pressler: Artistry in Piano Teaching**

by William Brown

Indiana University Press

326 pages, photos; $24.95 US

Menahem Pressler is best known for his performances and recordings with the legendary Beaux Arts Trio, which just disbanded after fifty years. He has also maintained an active solo career. But in this biography William Brown shows him to be as great a teacher as he is a pianist. Brown studied with Pressler at his long-time base at Indiana University. He uses interviews with former students, associates, family members, and Pressler himself, along with transcripts of lecture-demonstrations and Pressler's detailed commentaries on specific works, to create a vivid portrait of Pressler as a teacher.

By offering different perspectives on Pressler's teaching style, Brown provides a treasure-trove of musical insights. Above all, what comes through in these pages is the passion and commitment with which Pressler shares what really matters to him. "It's good, but it's not magic," he says after hearing a student play. "Play as if your life depends upon it," he tells a student. To another he explains that the function of music is "to make life worth living."

In a chapter called 'Pressler's Humor', a former student recalls, "He was horrified with the whole notion of vacations. I'd come back, and he'd say, 'You see, you took a vacation, and now you're sick.' So, I couldn't win. It was impossible." Clearly he is not just trying to be funny. He is passing on what it means to him to devote one's life to music.

The key to his interpretive approach is revealed when he tells a student, "If the choice is to take the excitement of the performance or the clean note, take the excitement. If you hit it clean, how great, yes?" He then relates that directly to his own playing, "That's terrible advice from a piano teacher, but it's the advice I'm giving myself when I perform. That's how I live my life in performance."

**Never Sang for Hitler: The Life and Times of Lotte Lehmann**

by Michael Kater

Cambridge University Press

411 pages, photos; $36.95

Michael Kater takes a different approach to his subject than Brown in this biography of the German singer Lotte Lehmann. He acknowledges her 'natural genius'. He appreciates, from recordings, the sweetness and purity of her voice, and her ability to convey emotion soulfully and sincerely. He admires her forthright personality, her charisma and her ability to captivate audiences. He readily documents her many acts of generosity.

But at the same time he portrays her as opportunistic, greedy, manipulative, naïve, materialistic, jealous, and, worst of all, untruthful. "Money and enhanced career opportunities seem to have been her only motivation," he writes.

Kater, who teaches history at York University, has written extensively on 20th Century music. Here his prime concern is to place Lehmann in the social context of her times - she lived in Germany and Austria until 1934, then in California until her death in 1976. His provocative study shines a disturbing light on the relationship between Lehmann's art and her political milieu.

During the course of his exhaustive, meticulously documented research, Kater discovered correspondence "in an obscure archive in Vienna" dealing with a meeting Lehmann had with Hermann Göring in 1934. For the rest of her life she painted herself as a fanatical anti-Nazi who bravely refused to sing for the Party.

But Kater reveals another story altogether. Lehmann wanted to sing for Hitler. The only reason she never did was because she couldn't work out a satisfactory deal with Göring for the Berlin State Opera, hard as she tried.

After that, almost everything she does is presented in the light of her duplicity. So she only started giving lieder recitals, which were unusual in America at the time, because she couldn't get enough opera jobs. And she only started teaching because her singing career was washed up.

Kater creates a fascinating portrait of a great singer and her times. Yet his approach is controversial, especially in his determination to set the historical record straight rather than explaining Lehmann's artistry. What bothers him most is not that she wanted to sing for Hitler, but that she took advantage of what were truly horrible circumstances for so many to falsely present herself as a heroic victim of the Nazis. "It should now have been clear to Lehmann," writes Kater, "that reaching for the stars, while making a pact with the devil, had its price."

**Death With Interruptions**

by José Saramago

translated by Margaret Jull Costa

Harcourt

250 pages; $30.95

In this brilliant and very funny novel, the Portuguese writer José Saramago imagines that death takes a holiday. But the citizens of the unnamed country where nobody is dying fail to appreciate the gift of eternal life. What's more, it's a disaster for undertakers, hospitals, life insurance companies, politicians and the military. Church officials worry whether people will start rejecting the resurrection and afterlife, and stop believing in god, if no-one ever dies.

After seven months, death - who is a woman here - goes back to work. This time she mails out warnings to those about to die, to give them time to prepare. But to her surprise this is appreciated even less than her holiday.

When one of death's violet-coloured warning letters is repeatedly returned to her, she visits the man who keeps failing to receive the letter and die. He turns out to be a middle-aged cellist who plays first chair in the national symphony. Death sees the score of Bach's sixth cello suite in d major - Saramago sticks to the lower case - open on a chair. "She didn't need to be able to read music to know that it had been written, like beethoven's ninth symphony, in the key of joy, of unity between men, of friendship and of love," writes Saramago. "Then something extraordinary happened, something unimaginable, death fell to her knees."

Death takes the form of an attractive young woman and goes to the concert where the cellist is performing a solo passage. "The cellist starts to play his solo as if he had been born for that alone," writes Saramago. "He plays as if he were bidding farewell to the world, as if he were at last saying everything that he had always kept unsaid, the truncated dreams, the frustrated yearnings, in short, life." The audience cheers, and death falls in love.

This satire on the worlds of politics, business and religion reveals Saramago's inventive imagination, as well as his cynical world-view. Yet there is profound humanity in his voice, a fact that was not unnoticed when he won the Nobel Prize in 1998. If death can be seduced by music, as happens here, then music - and, presumably, all art - holds the key to life after death.
The first disc to cross my desk this month was one of a plethora of new releases from the Canadian Music Centre. Launched with a concert at the Enwave Theatre at the end of May, pianist Evguenia Simple Lines of Enquiry (Centre-discs CMCCD 14609) features a cycle of 12 interconnected pieces by Ann Southam. I had the pleasure of being at that concert and have enjoyed revisiting these works on the CD in the weeks since then. Unlike Southam's other piano cycles where we are presented with pieces of contrasting textures, dynamics and tempo, this evocative set encompasses variations on a single contemplative mood. The melodic material is likewise similar from movement to movement, all based on the tenor row that has been the underlying cornerstone of Southam's music for several decades. While this might seem a recipe for boredom, if one is willing to relax and let the music take you away for an hour, there is a wonderful journey to be enjoyed here. With her patient attention to detail and willingness not to rush the space between the notes, Evguenia is the perfect guide.

Arriving too late to find its way into the hands of one of our more bona fide jazz reviewers, bassist Mark Zubek’s twenty-two dollarfish/hunch (Fresh Sound Records FINT 323) was such a treat that I decided to tell you about it myself. Zubek is a Toronto native who has recently moved back home after studies at Boston’s Berklee College, 10 years in New York performing and producing recordings, a number of world travels and collaboration with the likes of Betty Carter, Wynton Marsalis, Jack DeJohnette and Dave Holland. The quintet featured here includes Zubek on upright bass, Avishai Cohen trumpet, Mark Turner and Samms Blake on tenor saxophones and Mark’s brother Kevin Zubek on drums. All the tracks are original compositions by Zubek and original they are, notwithstanding the percussive influence of Mingus, and perhaps surprising for a band without a keyboard, Monk and McCoy Tyner. The instrumentals are all hard edged post-bop compositions but there are three vocal tracks which allow the influence of time spent producing singers/songwriters and rock recordings. But like the jazz tracks, there is nothing smooth here. The first time we hear Zubek’s voice, it is through a megaphone in the song Paradigms and unfortunately we are left with the impression that distortion in the other vocals even in the absence of that mechanical device. Check www.markzubek.com for samples.

Another disc with which I felt right at home was Concerts Molinari 2005/2006 (ATMA ACD 2349) featuring the winners of the Molinari Quartet’s third international composition competition. Guest jurors joining the members of the quartet were composers Isabelle Panneton and Serge Provost. Their daunting task was to select four winners from the 92 string quartet entries by composers under 40 received from 32 different countries. As in past years the results were truly international, with the first prize ($3,000) going to Kazutomo Yamamoto (Japan), second ($2,000) to José Luis Hurado (Mexico), and a tie for third ($300 each) to Luca Antignani (Italy) and Stephen Yip (Hong Kong). To my ears this is “good old-fashioned” new music, uncompromising stuff which doesn’t bow to recent trends of trying to deceive the listener. Personally I would have awarded the prizes in the reverse order, with Yip’s more abrasive Fi Si my preferred work. Endors the Molinari quartet for their dedication to expanding the string quartet repertoire, and for reminding us that Western Art music is alive and well in just about every corner of the earth.

Yalla Yalla is the latest offering from a different sort of string ensemble, Toronto’s Sultans of String (www.sultansofstring.com), and I won’t say too much about this one because you can read all about a concert performance of the same material in Cathy Riches’ blog at www.thewholenote.com. Produced by six-string violinist (?) Chris McKhool, the group which also features Kevin Laliberté and Édouard Poon on a host of guitars, Drew Birtton on bass and Rosendo Chendy Léon on drums, effectively meshes traditional string-band sensibility with world music influences. Self described as “an energized adventure of Latin, Gypsy-Jazz, Middle Eastern and folk rhythms, celebrating musical fusion and human creativity with warmth and virtuosity”, the Sultans of String are all this and more as “Yalla Yalla” aptly demonstrates. McKhool and Laliberté’s share writing credits on most of the tunes, with a little help from Brit Satie and Pete Townsend along the way. Special guests in this eclectic mix include, among others, the vocals of Maryvem Toller, George Gao’s erhu, Baham Bishara’s oud, Andrew Collins’ mandolina and a Cuban trumpet section. Evidently a good time was had by all!

The last disc I’ll mention is the latest addition to the Centre-discs catalogue. Ming (CMCCD 14409) features works for solo percussion by Alice Ping Yee Ho. Beverly Johnstone is featured on marimba and vibraphone in the dramatic and virtuosic Forest Rave, and a full array of percussion instruments on the title track. She is joined by the University of Toronto Percussion Ensemble on Knust, based on Japanese mythology and involving a host of vocalizations, and by the Pendereski String Quartet for Evolving Elements, where at some moments subdued pizzicato strings and at others strident bowing blend with marimba to produce some surprising effects. Much of Ho’s music finds its inspiration in her Asian heritage and this is the case with Ming. The extended work develops out of quiet with Buddhist-like chanting through a variety of increasingly canvaded gestures using pitched and unpitched instruments, ultimately culminating in a dramatic Peking Opera style cadenza replete with characteristiccounterpoint before subsiding again in the original calm. This is an exhilarating addition to the discography of both Ms Johnstone and Ms Ho.

We welcome your feedback and invite submissions. CDs and comments should be sent to: The WholeNote, 503 - 720 Bathurst St. Toronto ON M5S 2A4. We also encourage you to visit our website, www.thewholenote.com, where you can find additional features including direct links to performers, composers and record labels, “buy buttons” for on-line shopping and additional and archival reviews.

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I have a cat named Pitty. He's my best friend.
VOCAL

Il piatto di Marla - The Virgil's Lament
Bernarda Fink; Il Giardino Armonico
Giovanni Antinori
Editions de l'Oiseau-Lyre 478 1446

Bernarda Fink is a singer of extraordinary measure and a brilliant match for two rare settings of the Virgin Mary’s lament; one originally attributed to Handel, but later discovered to be by Giovanni Battista Ferrandini, a composer in the court at Munich; the other by Monteverdi who took the music from his famous Lamento d’Arianna and inserted a sacred text. Rather than making the impulsive fire of Il Giardino Armonico, Fink holds steady her natural grace and maturity, allowing the orchestra to express the undertones of torment and anger while she declares her sorrow with dignified acceptance. The effect is not diminished in any way, but in fact, by maintaining her poise she resists all temptation to resort to showy histrionics; but at the same time there is an edge to her delivery that clearly informs us of the depth of her grief. Il Giardino Armonico performs with all the passion and vigour for which they are known, making for an exciting performance that keeps listeners on the edge of their seats during instrumental works by Vivaldi, Marini and Pisandel. In a world where the instruments and performers is breathtaking. This winning combination of compositions, presentations, novel concept, there is genuine appreciation in the past.

EARLY, CLASSICAL AND BEYOND

Purcell - Fantazias
Les Voix Humaines
ATMA ACD 2 2691

Henry Purcell composed his fifteen Fantazias in November just after becoming the organist at Westminster Abbey. Composed for concerts of two to seven viols, they are remarkable in their contrapuntal fluidity and surprising in their occasional dissonance in even modern day terms. They are played with agility and sensitivity here by the gifted Montreal viole ensemble, Les Voix Humaines, on historic instruments with a local connection. 

Here’s a bit of background on the instruments themselves. The Hart House Viols are one of so many hidden treasures lurking in the corners of Toronto buildings. Purchased by the Massey Foundation in 1929, Vincent Massey had the set of viols housed at U of T’s Hart House and in 1935 they became the property of that illustrious institution. In 2008, in a stroke of musical brilliance, Susie Napper and Les Voix Humaines had the viols refurbished to playing condition for this wonderful release.

According to director André Engel, the stage is set as a bright sunflower field, representing nature, but bisected by a railway that shows mankind’s brutality. Where the two meet is where things are happening, where indeed anything can happen. There is tragedy, but in Janáček’s optimistic outlook it is followed by rebirth and the cycle of nature continues indefinitely.

One of Janáček’s most beautiful scores, the story was undoubtedly inspired by his love for a much younger woman at the age of 70. The opera simply thrives with love and affection towards his young female protagonist, the vixen, in this case the ebullient Russian soprano Elena Tsallagova, who simply radiates and dominates the performance. The three rather pathetic male figures are all well characterized and sung by Jurka Rastinacen (forestier), David Kubler (schoolmaster) and Roland Bracht (parson). There is also a charming choir of children dressed in hilarious costumes representing the little animals. Music Director Dennis Russell Davies flawlessly and beautifully flowing conducting brings out the beauty and lyricism of the score and deserves much of the credit for this delightful performance.

James Gardening

The Beethoven Heritage
(Lamentoso music for horn)
Louis-Philippe Marsalaux, David Jalbert
ATMA ACD 2 2952

The French horn probably isn’t the first instrument to springs to mind when you think of solo sonatas with keyboard accompaniment, but this fascinating CD features two works from a pivotal period - both physically and musically - in that instrument’s history.

The hand-stopped natural horn was gradually replaced by the valve horn from about 1813 on, and the works here reflect the changes that were occurring in the instrument’s solo repertoire around the same time.

Beethoven wrote his Op.17 F major sonata for one of the greatest natural horn virtuosos, Giovanni Punto, in Vienna in 1800; it was a significant event, as sonatas were new ground for an instrument traditionally featured as a soloist only in concertos. The three other composers represented here were all famous followers of Beethoven. Ferdinand Ries’ Sonata in F was inspired by an 1811 visit to Kasel, home of the horn virtuoso Schum brothers; Carl Czerny’s Andante e polacca for natural horn was probably written for Eugene Vivier’s Vienna visit in 1848. Czerny having written a work for valve horn some 18 years earlier. Both of Ignaz Moscheles’ works for horn and piano are here: the Introduction et Rondeau Ecossais from 1821; and the Rosigni-inspired Theme and Variations from 1850.

Performing these works on a modern horn, Louis-Philippe Marsalaux shows complete mastery of a notoriously difficult instrument, leaving nothing to be desired in his technical assuredness, dynamic range, tone quality and expressive nuance. Pianist David Jalbert provides outstanding support.

Terry Robbins

Mendelssohn - Piano Trios
Newstead Trio
Prince Productions Prince 9809 P
www.newsteadt trio.com

To date, the Newstead Trio has released five CDs, mostly for the small Prince label, based in Lancaster, Pennsylvania. Consisting of American violinist Michael Janisman, Canadian cellist Sara Male and Chinese pianist Xun Pan, the group’s recorded repertoire has ranged from Mozart to Piazzolla.
Just in time for Mendelssohn’s 200th birthday, they’ve released a disc of the composer’s two piano trios. This is well-trodden ground: the Beaux Arts, Floresan, Borodin and many other fine groups have recorded this repertoire – and in the face of such abundance the value of this recording is questionable.

On the other hand, it can be argued that it’s brave and admirable for a yet another ensemble to record such well known repertoire, as it invites comparison with the best.

With this in mind, I’m happy to say that with this new disc, the Newstead musicians have clearly demonstrated they can play this music as well as anyone. From the opening of the Op. 49 Trio in D Minor, it’s apparent that they’re at home with both the Classical and Romantic qualities that co-habit Mendelssohn’s scores. Balance and ensemble are exemplary, and throughout the playing is marked by a strong sense of direction. Some of the most expressive playing on this disc can be heard in the second movement of the Op. 66 Trio in C Minor, which for some unfathomable reason remains the lesser known Op. 66 Trio in C Minor, which for some unfathomable reason remains the lesser known

Harry Somers - The Fool; Death of Enkidu
Various artists
Centrediscs CMCCD 14509

Harry Somers - Piano Works
Darrett Zasko; Karen Qulston; Jacinthe Couture; Reginald Goddard; Paul Edmier; Andre-Sebastien Savoie; John MacKay; Antonin Kubalek
Centrediscs CMCCD 14509
www.musiccentre.ca

Harry Somers is so often referred to as the leading composer of his generation in Canada that I have to wonder why his music is heard so rarely. But these new sets in the ongoing Somers Recording Project should help change that.

Somers was 28 when he wrote his opera The Fool in 1953. It is an eclectic work. But Somers was acutely sensitive to both the meaning and sounds of Michael Fram’s text, so never let his various vocal techniques get in the way of the words. There’s a great deal of earnest discussion about freedom, and the constraints placed on it by the rule of law. But for me the most effective passage occurs when the King and the Fool step aside from their conversation, each admits to himself what he really wants to hear from the other about the Fool’s plan to jump off a tower to his certain death. That they can’t tell each other, and the results are tragic.

As the Fool, Darryl Edwards handles Somers’ demanding vocal lines with charm and fluency. Gary Relyea brings much-needed warmth to his role as the King, his mellifluous baritone managing to sound both authoritative and vulnerable. Tamara Huncu and Sandra Graham are terrific, and the instrumental ensemble under David Currie shines, with Roman Borys’ cello a standout.

The Death of Enkidu was written twenty-four years later. Here Somers responds to the mythological story, based on the ancient Mesopotamian Epic of Gilgamesh, with colouristic effects. But Martin Kinch’s libretto, set in both English and ancient Akkadian, fails to reveal the dramatic heart of the role. In fact, Somers’ score is at its most vital in the passages of wordless chant. David Pomeroy brings character to the role of Enkidu and Julie Nasrallah – familiar to CBC listeners as the host of Tempo – is a moving Old Woman. Les Dala leads the capable ensemble.

This series is being called “A Window on Somers”, and indeed the collection of his solo piano music offers a view of the composer at his most personal. These nine works – even the grandiose Sonata no. 3, here stylistically played by Andre-Sebastien Savoie – all sound distinctly intimate.

At the same time they present a mystery. Why did Somers stop writing solo piano music when he was just thirty-two years old? Following the fifth sonata, there was nothing for forty years. Then two years before his death in 1999, Somers was enticed back by the young Canadian pianist Darrett Zasko, who gives a characterful performance of Somers’ last piano work, Nothing Too Serious. Of the earlier pieces, Reginald Goddard, who was Somers’ own piano teacher, is represented here by an elegant performance of the virtuosic first sonata, Testament of Youth. Antonin Kubalek gives a memorable performance of the Sonata no. 5, conveying a keen sense of its dramatic momentum.

These two important new sets leave me hoping for the future release on CD of Somers’ iconic opera Louise Riel – whether in a new performance, or even the original recording which has been unavailable for far too long.

Pamela Morgan

MODERN AND CONTEMPORARY

Harry Somers - The Fool; Death of Enkidu
Various artists
Centrediscs CMCCD 14209

Harry Somers - Piano Works
Darrett Zasko; Karen Qulston; Jacinthe Couture; Reginald Goddard; Paul Edmier; Andre-Sebastien Savoie; John MacKay; Antonin Kubalek
Centrediscs CMCCD 14509
www.musiccentre.ca

When I first heard that Diana Krall had released a DVD of a concert in Rio de Janeiro, I marvelled at the chutzpah it takes for a girl from Nanaimo, B.C. to perform Bossa Nova for an audience on the continent of its birth.

But “Live in Rio” is not all Brazilian beats, as it opens in full-on jazz mode with the quartet – long-time compatriots Anthony Wilson, guitar, John Clayton, bass, Jeff Hamilton, drums and Krall on piano and vocals – swinging hard through I Love Being Here With You. With so much attention paid to Krall’s singing talents, it’s great to see her stretch out on piano, since her first ambition was to be a jazz pianist before she discovered she had a voice.

A full orchestra conducted by Ernis Depestre joins the band on many of the down tempo numbers and with Chris Oczynski’s arrangements the gypsy-jazz factor on those songs goes through the roof.

Masterfully shot and edited, the camera work allows long looks at Krall, mostly, but also frequently cuts to the rest of the band and lingers on the musicians’ hands during solos. Footage of adoring glimpses of Rio – beaches, parks, mountains, with the pristine and flowers discreetly left out — are interspersed to break up the concert footage.

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it, this is a poppy-jazzy-bluesy-soulful collection of songs, most of them about hard-learned lessons in life and common concerns surrounding love. The blues-infused opener, the tender ballad For Too Late, is a memorable standout, while the optimistic title track is especially radio friendly. Brand New Day would fit well on a “smooth” jazz radio program because it is easy on the ear, light on the heart and an excellent showcase of Canadian talent. Aside from composing accessible songs, singing them and playing the piano, Gorman has also written some great charts for top-drawer Canadian players including Colleen Allen, Henry Haggill, Alan Hetherington, Bob Pilsh and many more. In addition to Gorman’s piano and Rhodes, the instrumentation includes basses, guitar, saxophones, Hammond B organ, drums, percussion, flutes, and cellos. On the two instrumental pieces, Gorman’s fingers do the singing, especially on the radiant Rialto. The songs on “Brand New Day” appear to come from a deep place; thankfully, Kathleen Gorman has succeeded in conveying their universality.

Ori Dagan

EXTENDED PLAY:
Columbia’s LEGACY 50 years on
By Jim Galloway

Three of the most important contributions to jazz in the late ’50s are highlighted in a series of recent double album re-issues on Columbia Legacy. This was a very fruitful era of recordings and the music presented here represents pivotal works by Dave Brubeck, Miles Davis and Charles Mingus.

Mingus Ah Um (Columbia/Legacy 88697 429 439 2) gave us at least three compositions which stamped him as one of the most expressive voices in jazz - Better Git It In Your Soul, Goodbye Pork Pie Hat, a homage to Lester Young, and Fables Of Faubus. Jelly Roll, a rewrite of Mr. Jelly Roll Morton, recorded earlier for the “Blues and Roots” album, is a nod in the direction of a perhaps unlikely hero for Mingus, Jelly Roll Morton. Fables Of Faubus is an example of the Mingus who was also known for his activism against racial injustice. It was written as a protest against governor Orval E. Faubus of Arkansas. If you have the original LP it is probably well worn by now and in addition this CD has three numbers not included on the LP. An important aspect of the music on this album is the use of group improvisation which was an essential ingredient at the start of jazz in New Orleans but which had largely disappeared when the emphasis later switched to individual soloists.

Mingus Dynasty, the 2nd disc of this Legacy Edition, acknowledges his debt to Duke Ellington with the inclusion of very personal interpretations of Things Ain’t What They Used To Be and Mood Indigo. There is a blistering version of God Bless the Child, the original title of which was If Charlie Parker Were A Gunslinger, There’d Be a Whole Lot of Dead Copsysters. The album as a whole has a more formal feel to it than the “Ah Um” collection but gives us further insight into the creative working of Mingus’ mind. If you don’t know this music, this is your opportunity to hear a great jazz original, one of the most important composers and performers of jazz, and if you do have the old LPs, there are enough alternate takes and unedited material (much of the original release was heavily edited) to make this a worthwhile purchase.

Miles Davis’ Sketches of Spain (Columbia/Legacy 88697 439 449 2) with the famously beautiful arrangements of Gil Evans was almost like a new-found revelation for me, I have all the original LPs in this set of CDs but had not listened to the Miles album for years and from the opening bars of Concierto de Aranjuez (Adagio) I was transfixed by the beauty of Gil Evans’ orchestration. It sets the tone of an album which showcases Miles Davis at his creative best. There are very interesting and informative notes by Gunther Schuller in the accompanying booklet. The 2nd CD has eleven tracks consisting of alternate takes including a live performance of Concierto de Aranjuez (Adagio) from a 1961 Carnegie Hall concert which Schuller considers to be superior to the version on the original LP. An added bonus is a quintet record- ing of Zoo, originally from the “Somewhere My Prince Will Come” album of 1961.

The Dave Brubeck Quartet was formed in 1951 and had a long residency at the Black Hawk club in San Francisco. Paul Desmond was in the original group and Joe Morello joined in 1956 followed by Eugene Wright who became a regular member in 1959. It is this formation which is featured in the Legacy Edition release of Time Out (88697 399 482 2) which has, in addition to 2 CDs, an accompanying DVD of an interview with Brubeck explaining how the album came about and giving his insights into how the compositions, all originals, evolved. It is an educational and entertaining look behind the scenes of the album that introduced Take Five, which of course was to become one of the biggest hits in jazz history. Blue Rondo a la Turk, Strange Meadow Lark and Kathy’s Waltz are among the other treasures of this recording. The second CD is of previously unreleased recorded by the quartet at the Newport Festival in 1961, 1963 and 1964 and has the group in full flight with some soaring playing by Paul Desmond in particular. In fact, the purity of sound made by the alto saxophone of Desmond is an absolute joy throughout the proceedings on both CDs.

Dave Brubeck is the only member of that original quartet who remains active, but 50 years later he is still thrilling audiences - and still getting requests for Take Five.

SPECIAL MENTION:
Oscar Peterson’s SONGBOOKS
50 years on
By Bruce Surtees

The recordings by Charles Mingus, Miles Davis and Dave Brubeck reviewed above are not the only seminal jazz releases to be celebrating their half century this year. 2009 marks the 50th anniversary of Oscar Peterson’s second set of Songbooks, available in a new boxed set from Universal (VIRW829330729), exclusive to Canada, at $39.95. Peterson’s earliest recordings were made in Montreal by RCA from 1945 to 1949 with a trio, not including Ray Brown but with one Bert Brown on bass. In 1949, impresario Norman Granz, on his way to the airport in Montreal, heard a live broadcast of Peterson playing in a local club. The rest is jazz history: Carnegie Hall, Jazz at the Philharmonic, etc., etc. The first group of “Songbooks” was recorded during 1952/53/54 in Los Angeles with Ray Brown and Barney Kessel. Some have been re-issued on Verve but all of them are available on Mosaic Records, priced at US$ 119.00 plus shipping, and duties. This second set was recorded during July and August 1959 in Chicago with Peterson in his usual (usual for him that is, unusual and impossible for others) freewheeling style accompanied by Ray Brown and an energized Ed Thigpen on drums. There are 108 tracks.
on five discs with songs by Cole Porter, Richard Rodgers, Irving Berlin, Jerome Kern, Duke Ellington, Harold Arlen, George Gershwin, Harry Warren, Vincent Youmans and Jimmy McHugh. The original tunes are never obscured so that even if the listener has not heard them before, they still appreciate the essence of the.instruments. The performances are professional but the most important MEV showcase is the group’s triumphs are musically sophisticated and as well as sociologically notable. Willingly subsuming the vaulted tradition of a single composer into group interaction, MEV’s most notable pieces added the echoes of jazz improvisers and the sonic versatility of increasingly complex electronic instruments to the compositional stew. Furthermore, the group’s musical practices were reflected in its initial humanistic and populist approach.

Founded in Rome by three American composers studying in that city: Alvin Curran (b. 1938), Frederic Rzewski (b. 1936) and Richard Teitelbaum (b. 1939), MEV members were at that time some of the few so-called serious musicians performing for young hippies and politicians in that city’s coffee houses, universities, factories and open-air plazas. Audience participation in these free-form extravaganzas was a norm, although the first-class tracks on this set showcase only professionals. For more than 30 years, probably the most important MEV showcase is the group’s triumphs are musically sophisticated and as well as sociologically notable. Willingly subsuming the vaulted tradition of a single composer into group interaction, MEV’s most notable pieces added the echoes of jazz improvisers and the sonic versatility of increasingly complex electronic instruments to the compositional stew. Furthermore, the group’s musical practices were reflected in its initial humanistic and populist approach.

EXTENDED PLAY: 40 YEARS OF MEV

By Ken Waxman

Consisting of a nucleus of academically trained composers who promoted free improvisation and group interaction, Musica Elettronica Viva (MEV) was the sort of musical aggregation that could only have been born in the 1960s. MEV40 (New World Records 89675-2 www.newworldrecords.org) is an absorbing four-CD set of MEV performances – from its beginning in 1967, to its 40th anniversary – which prove the group’s triumphs are musically sophisticated and as well as sociologically notable. Willingly subsuming the vaulted tradition of a single composer into group interaction, MEV’s most notable pieces added the echoes of jazz improvisers and the sonic versatility of increasingly complex electronic instruments to the compositional stew. Furthermore, the group’s musical practices were reflected in its initial humanistic and populist approach.

The Art of Time Ensemble has come out with an absolute winner of an album, “Black Flowers” is a project spearheaded by pianist virtuoso Andrew Burashko, featuring singer Sarah Slean. Burashko has a penchant for bringing together artists and performers from diverse disciplines and styles to present music in fresh ways. For this project, he and Slean pulled together an assortment of songs written by some of this country’s folk/jam heroes - Ron Sexsmith, Mary Margaret O’Hara, Feist and the master himself, Leonard Cohen - and enlisted arrangers and musicians from the jazz and classical world. The result is a collection of modern art songs rooted in diverse Canadian sensibilities.

While the players are top notch, the real stars of this recording are the arrangers. One might expect that having a different arranger for each of the nine songs would result in a random mishmash of styles, but this feels like a real collaboration with a cohesive theme running through it. The arrangers have taken songs that are, for the most part, harmonically simple and made them over into complex, multi-layered beauties. The arrangements demand a level of musicianship that this group more than delivers. Slean is the perfect vocal foil with her pure instrument and strong interpretive skills; unleashing emotion one moment then pulling back to lay bare the lyric the next. John Johnson’s impeccable reed work is wide-ranging and impressive, giving us moody, growly sax lines on Bruce Cassidy’s arrangement of O’Hara’s “To Cry About,” then delicate clarinet on Roberto Occhipinti’s "Stop The War"
OLD WINE IN NEW BOTTLES: FINE OLD RECORDINGS RE-RELEASED

By Bruce Surtees

More than half a century has passed since the death of Wilhelm Furtwängler who was, as the saying goes, a legend in his own lifetime. His reputation around the world up to the early post WW2 years rested on word-of-mouth and the still incomparable EMI recordings with the Berlin Philharmonic of the Beethoven Fifth (1937), Music from Parsifal and Tristan (1935), and the Tchaikovsky Sixth (1939). Following the war his recordings, mainly with the Berlin and Vienna Philharmonics and the Philharmonia Orchestra, elicited critical acclaim and live on in CD catalogues. The recordings that exist of his concert performances are more representative of the energy and uniqueness of his interpretations than those from the studio. From 1947 until 1954 many of his concerts with the Berlin Philharmonie were heard on the RIAS, originating from the Titania-Palast in Berlin. AUDITE has acquired the original master tapes from Deutscher Rundfunk and after expert remastering has issued 31 of these priceless (in the artistic sense) performances on a 12 CD set (Audite 21.4403) together with a 13th disc of a 1951 collaboration, in German, with Furtwängler answering questions posed by an informed audience who all seem to be having a good time. As might be expected, there are some duplications of repertoire; from Beethoven's two Kreutzer, two Fifths and two Pastoral, along with two Bruch's Thirds. The Bruckner Eighth from 15 March 1949 might seem to be the shining jewel of the 14 March 1949 performances on Testament (SR71143). They are, in fact, different performances from different venues. The Testament is from The Gemeindehaus, Dahlem. They also offer quite a different sound picture. The Testament sound less weighty and more detailed, the Andante is more opulent and suave, a quality that characterizes the sound on each of these 12 new discs. As expected, these are unashamedly Romantic performances of Mendelssohn, Beethoven including the violin concerto with Menuhin, Bach, Schubert, the Furtwangler violin concertos (Gerhard Tauscher), Wagner, Hindemith, Gluck, Handel and Weber. Anachronistic? As there are no absolutes in interpretation, who's to say? These are organic performances that delve deeper into the various scores than is fashionable today. There is no shortage of Furtwängler CDs but these are unique in that, taken from the master tapes, we hear exactly what was fresh then. I found every performance, excepting Schumann's Manfred Overture, to be quite intoxicating. In the film "Faking Sides", expanded from the stage play about Furtwangler's de-Nazification, author Ronald Harwood has Furtwängler commenting on a live performance of a Schubert string quintet, "The tempos were a little too correct for my taste. "What does he mean 'too correct'?" asks someone. "I don't know," was the reply. We know.

Ferenc Fricsay (1914-1963) was well on his way to becoming a major conductor of international stature. Born in Budapest, he studied at the Franz Liszt Academy and was welcomed by the finest German orchestras with whom he made acclaimed recordings for Deutsche Grammophon who clearly saw his great natural ability and realised his potential. What we see in a new DVD from Medici Arts, Ferenc Fricsay - Music Transfigured (EDV 1333, 1 DVD) is a video biography with revealing rehearsal sequences which confirm his genius and music's tragic loss upon his early death. There are lots of observations, comments and reminiscences from his colleagues including Dietrich Fischer-Dieskau. Performances of the Overture to La Scala di Seta and the Leonore III follow on this entertaining and informative DVD.

Klaus Tennstedt (1926-1998) was a conductor who emerged from East Germany in 1971 and soon achieved international acclaim. His North American debut was in Toronto in 1974 with the TSO conducting the Beethoven Violin Concerto with Itzhak Perlman. I was in Massey Hall that night and that concert remains as one of my most electrifying evenings ever. He was associated with the London Philharmonic Orchestra from 1980, first as Guest Conductor then Principal Conductor until 1987 when he stepped down due to ill health. The LPO has been issuing some of these performances recorded by the BBC, the most recent being a blazing Mahler Sixth in stunning sound live from the Royal Albert Hall on August 22nd 1983 (LPO 038, 2 CDs). There are two other Sixths with the LPO, 1980 and 1991 but this one equals those and for its passion crooks. It certainly would be an "It you have only one version" choice.

MENUHIN - A Family Portrait (TP-DVD150) is Tony Palmer's outstanding film about Yehudi Menuhin, his career, and most significantly his family and their dominating matriarch, Yehudi's mother. Originally issued in 1990, Palmer speaks at length with Menuhin's sister Hephzibah, also his son Gerard and others whose revelations of the Machiavellian, heartless manipulation of Menuhin's whole family by his mother help fill in the private life of one of, if not the, most prominent violinists of the 20th century. This is an astonishing document.

FOUR ADDITIONAL REVIEWS

are on our website: Janos Gardonyi reviews a DVD of Verdi's Requiem; Terry Robbins reviews violin music by Leon de Saint-Lubin; Daniel Foley examines three new releases by the Bamberg Symphony and Ken Waxman reviews saxophonist Joel Miller's new CD. Find them at www.thewholenote.com
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