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Vol 14 #10

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SAT. JULY 4

Manoukian Plays Beethoven

Mohawk College, McIntyre Theatre | 7:30 pm
Catherine Manoukian, violin
The fabulous Catherine Manoukian performs Beethoven's powerhouse masterpiece, his *Violin Concerto in D minor*.

Sara Davis Buechner



WED. JULY 15

Beethoven's Emperor

Mohawk College, McIntyre Theatre | 7:30 pm
Sarah Davis Buechner, piano
Acclaimed pianist Buechner performs his incomparable and adored *Emperor Piano Concerto*.

Shoshana Telner



SUN. JULY 5

High Tea with Shoshana Telner

Adas Israel Synagogue | 3 pm
Shoshana Telner, piano
A delightful afternoon of piano favourites including Chopin's *Nocturne, op. 27*. Sandwiches, scones, clotted cream, jam, pastries and tea at intermission!

SAT. JULY 18 Gilbert & Sullivan Go to the Proms!

Mohawk College, McIntyre Theatre
7:30pm
Arcady Singers
Brian Jackson, guest conductor
British operetta meets Proms highlights and hijinks!



Brian Jackson



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THURS. JULY 9

Gryphon Trio

Christ's Church Cathedral
7:30 pm
Annalee Patipatanakoon, violin
Roman Borys, cello
Jamie Parker, piano

The extraordinary musicianship of the trio is on display as they perform a seductive selection of Piazzola *Tangos* and more!



Gryphon Trio



SAT. JULY 11

Pictures At An Exhibition

Christ's Church Cathedral 8 pm
The *Pictures At An Exhibition* gave our Maestro the inspired idea to ask 10 local artists to create new works, inspired by one of the movements of this masterpiece.

*Mark Friday July 10 on your calendar for the James North Art Crawl. Admission is free.



Wonny Song



Corey Cerovsek



WED. JULY 22

Russian Romantics

Mohawk College, McIntyre Theatre | 7:30 pm
Wonny Song, piano
Boris Brott & Martin MacDonald, conductors
An all-Russian extravaganza! Wonny Song plays an exquisite selection!

TUES. JULY 28

Tchaikovsky & Variations

Mohawk College, McIntyre Theatre | 7:30 pm
Corey Cerovsek, violin
Celebrate Cerovsek's triumphant return to Hamilton as he performs the scintillating Tchaikovsky *Violin Concerto in D minor* and more brilliant works.

THURS. JULY 30

Jeans 'n Classics: A Tribute to Elton John

Mohawk College, McIntyre Theatre | 7:30 pm
Jeans 'n Classics Band
Jean Meilleur, lead vocals
John Regan, vocals and piano
Martin MacDonald, guest conductor
An unforgettable fusion of symphonic rock. Even Boris loves to rock!

Jean Meilleur

Giampiero Sobrino



SUN. AUG. 2

High Tea with an Italian Flavour

Giampiero Sobrino, clarinet
St. John's Anglican Church | 3 pm
Clarinetist Sobrino returns to our Festival stage. Complete with traditional tea with an Italian twist.

Sinead Sugrue, soprano



Mia Lennox Williams, mezzo



Edgar Ernesto Ramirez, tenor



Michele Bogdonowicz, singer

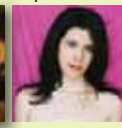


Alexander Hajek

THURS. AUG. 6
Opera's Greatest Hits
Mohawk College, McIntyre Theatre
7:30 pm

A showstopping selection of the world's best loved opera arias and duets.

Darcy Hepner Sophia Perlman



Valerie Tryon



SAT. AUG. 15
Hot Jazz: Ella Fitzgerald & Oscar Peterson

Mohawk College, McIntyre Theatre | 7:30 pm
Darcy Hepner Jazz Orchestra
Sophia Perlman, singer
From Ron Collier's classic arrangement of Peterson's masterpiece *The Canadiana Suite* to Ella's signature hits, it's a jazz lover's dream!
In association with the *Hamilton Music Collective*.

SUN. AUG 16

High Tea with Tryon

St. John's Anglican Church, Ancaster | 3 pm
Valerie Tryon, piano
There is simply no one better to spend a summer's afternoon with than the great and gracious Valerie Tryon! This afternoon, we hear an all-Mendelssohn program to mark the 200th anniversary of the composer's birth.

Carmina Burana

THURS. AUG. 20

Mohawk College, McIntyre Theatre | 7:30pm
Arcady Singers | Brott Festival Choir
Leslie Fagan, soprano
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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 for this feat.) 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 clarinetist 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 choir (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

Wholenote™

THE TORONTO CONCERT-GOER’S GUIDE

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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. In co-operation with The Faculty of Music, University of Toronto.

Ashes in the Wind

Osvaldo Golijov & Dawn Upshaw

February 24, 2010 @ 8 pm

The famed Argentinian composer teams up

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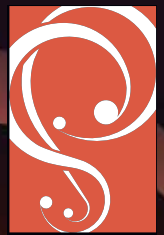
Two exciting evenings showcasing solo percussion virtuosos with works by Staniland, Vivier, Colgrass, Stockhausen and more.

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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 she 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 Grossman: 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.



Agnes Grossmann has served as artistic director of the Vienna Boys' Choir, the Orford Festival and Montreal's Orchestre Métropolitain, among other organizations.

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 Lefebvre 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


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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 boy 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 Choirboys, but also the Chorus Viennensis, 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

“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.”

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 2003 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 three 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

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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 or 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, Parry Sound, Elora, Niagara, and other festivals. How will it work in Toron-



Agnes Grossmann with Russell Hartenberger, Dean of the University of Toronto's Faculty of Music (centre); and her husband, conductor Raffi Armenian (right).

to?" 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'll have duos. We'll start with violinist James Ehnes and pianist Jon Kimura Parker who will play together for the first time. And on Thursdays 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 opera 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 see that ticket sales are better than ever. This is astonishing – 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.

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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



Soprano Emma Kirkby has frequently performed and recorded with Toronto's Tafelmusik.

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. "If 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 ornamenta-

One critic asked, "What planet are they on who place Kirkby above Ponselle or Schwarzkopf?"

continued on page 13 ...

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tion so effortless that her virtuosity comes almost as a surprise – and is all the more thrilling for that. Her robust palette of colours is all the more remarkable considering that she does not rely on vibrato or extreme dynamics to project her voice.

Yet 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. Kirkby is puzzled why so much singing on stage is so loud. As an example she wonders why the ensemble at the end of *Don Giovanni*, which was being performed by the Canadian Opera Company when she was here, is always done so loudly, with the singers almost shouting. How much more effective it would be, she says, if it were done in a gentler, more contained way.

Similarly, she points out, a keyboard accompanist in a Schubert lied can sound more beautiful and expressive just by keeping the instrument's lid open and playing softer. To the same end, she emphasizes that students shouldn't be working only with a piano as their accompaniment. They should have lutes, harpsichords and fortepianos to accompany them – whichever instrument is appropriate to the period and style.

Kirkby is no hardliner when it comes to period instruments. She can even accept Rameau's keyboard works being played on the piano – if they are played pianistically and using the colours of the piano. But while Kirkby enjoys an opera singer of the past generation like Janet Baker for her honesty as a performer, she also admires a current singer like Cecilia Bartoli for her commitment to period instruments and practices.

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 specialized 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 Schimmelpfennig 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

put in a concert. It has everything you'd want – it's delightful, it's full of variety, it's very moving in the middle and very flashy on the outside, and what's more, you don't need enormous forces for it."

In her last decade or so, most of her recordings, like the *Gloria*, have been made by the Swedish record company BIS. "They have been just gorgeous to work for. They let you work in the loveliest places, and their engineers produce a beautiful sound. I've been lucky enough to record for them with my closest colleagues like Anthony Rooley, Jakob Lindberg, Lars Ulrik Mortensen and London Baroque. We did quite an interesting recording of cantatas by Cataldo Amodei. No one has heard of him but he's really special. Maurice Greene is better known than Amodei, but it was quite nice to give him a push as well. 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."

One of my own favourite of Kirkby's more recent recordings is *Classical Kirkby*. When Kirkby was made honorary president of the Classical Association of England, instead of the customary acceptance speech, she performed this fascinating programme of English lute songs based on classical themes. Like so many of her recordings and concert programmes, it is the result of a prodigious amount of research. Much of that research she credits to lutenist and conductor

Anthony Rooley, her former partner and the father of her 21-year-old son. "That recording was great fun, and I had a lot of help from Anthony in that, because he's the scholar. He is the one that goes to the libraries and sniffs out the music. He has an amazing nose – he will go into the British Library for a day and comes out

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 texts by the Greek poet Anacreon, are sung in ancient Greek. "Classics always suited me," she says. "I am quite a words person, and I really enjoy classical literature. I went to a series of different schools as a kid, because my father was in the navy, and so we moved a lot. I landed up in places where Latin was taught at 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 suddenly come across 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

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.



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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 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?sokTyp=namn&sokText=kirkby&Söka=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>

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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), Ori Dagan (In the Clubs), Jim Galloway (Jazz Notes), Chris Hoile (On Opera), Jack MacQuarrie (Bandstand), Jason van Eyk (In with the New), and Allan Pulker (Quodlibet). We asked them all the same five questions – and here are their insightful answers.

Question 1: In the season that's now drawn 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 qanoun featuring George Sawa, and the nyckelharpa, played by Katherine Hill.



Yo-Yo Ma brought his Silk Road Ensemble to Roy Thomson Hall.

Ori Dagan: 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 messenger live to 120!

Jim Galloway: The Norwich Jazz Party held on the first weekend of May this year was one 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 Rossano 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 Hoile: 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 Liam Teague with the Han-

naford 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.



PHOTO BRUCE ZINGER

Mezzo-soprano Kimberly Barber made her Opera Atelier debut.

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 *Inês*; 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 practising. He was playing something technically challenging, but with such ease and fluidity that it sounded expressive, gracious and unhurried, 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 Statlers 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.

CH: 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: *Constantinople* and *Luna* in 2007, the Mikel Rouse trilogy and *Sanctuary Song* in 2008, and *The Children's*

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The Galileo Project, created by Alison Mackay, was co-produced by Tafelmusik and the Banff Centre.

Crusade this year. I hope Luminato continues to bring us works only a festival with international ties can afford and to encourage people from other disciplines to sample genres they might not otherwise experience.

JM: I would be delighted to report that there had been some significant musical development in the realm of community musical organizations in my sphere. Alas, such is not the case. Most community bands and orchestras get by primarily through the dedicated efforts of members and friends. We have not heard of any new groups or new initiatives by established groups.

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FN: 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!

JvE: 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.

AP: I think the announcements of the opening of the Royal Conservatory's Koerner Hall and of its first season was the most major development in my area of interest. Toronto, at least downtown Toronto, has not had a recital hall of this size since the closing of the Eaton Auditorium almost 40 years ago, and particularly for international touring artists, a large recital hall with good acoustics is what is needed to accommodate the audience such artists generate.

Question 3: Are you traveling this summer to attend musical activities? If so, where are you going and why? If not, what musical events will you be taking in locally and why?

KA: I'll be spending some time in Ottawa to visit family and friends, and look forward to taking in some concerts at the Ottawa International Chamber Music Festival; then in August, I'll be making the pilgrimage to the Haliburton Forest to participate once again in Murray Schafer's annual week long camping/music-theatre project *And Wolf Shall Inherit the Moon*, better known as "The Wolf Project."

OD: For the first week of July I will be at the Festival International de Jazz de Montréal. FIJM is one of the world's largest and most prestigious musical events; each year promises a stellar lineup, enthusiastic audiences and several jam sessions happening nightly. Ten main streets are closed down to allow for outdoor stages, much inebriation and a celebratory atmosphere that doesn't dwindle until dawn. I wish jazz was celebrated this way more than once a year.

JG: I will, of course, be here in Toronto for the TD Canada Trust Toronto Jazz Festival followed by some down time and run-outs to area events. The summer will end with the Sweet 'n' Hot Festival in L.A., but between now and then there will be lots to listen to right here. In mid-summer I am also planning to take a couple of weeks away from music.

CH: My summer is bookended by travel to see specific operas. In May I went to Luxembourg to see the premiere of Kris Defoort's latest work, *House of the Sleeping Beauties*. In September I'm going to London to see Ligeti's *Le Grand Macabre* at the English National Opera. My other role as a theatre critic prevents me from getting away in the summer, what with Stratford, Shaw, Luminato, the Fringe and SummerWorks to cover. Yet, I do hope to see *Dido and Aeneas* by a new local company, Opera Erratica, in August.

JM: As for traveling to out of town events, I tend to not make long-range plans to attend summer music or theatrical events. Last year, with minimal advanced planning we attended choral concerts at the Elora Festival and a fine production of *Die Fledermaus* at the Westben Festival. The only definite arrangement so far this year is to take in Leonard Bernstein's *West Side Story* at the Stratford Festival.

FN: I'll probably try to catch some of the free Toronto Music Gardens concerts. Concerts are outdoors – don't forget your sunblock! The China 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, present Baroque dance (July 30); Violinist Linda Melsted and cornettist Kiri Tollaksen 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 Tchernia and bassoonist Anatoliy Kupriyuk 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 Hubert's *Half-Bridled*, an impeccably 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!

CH: 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 Huss conducting the Haydn Sinfonietta Wien. This includes concertos for lyra and octets for baryton among nocturns for more usual instruments. The works, played on original instruments, were intended for elegant royal entertainments, and they still tickle the intellect while smoothing 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

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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.



PHOTO SAM BARNES

Toronto pianist Eve Egoyan has recorded Ann Southam's *Simple Lines of Enquiry*.

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.

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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.

JG: 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 operetta *Leo, the Royal Cadet*, Opera Atelier's revival of *Iphigénie en Tauride*, starring Kresimir Spicer and, of course, Wainwright's *Prima Donna*. Otherwise, the coming season feels very recession-conscious and therefore not as risky as last season.

JM: On the community musical front, the development that I would like to see unfold 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 mum-

mer tradition of Christmas cheer. Also, we are seeing more combinations of dance, theatre and music, as in the programmes of The Art of Time Ensemble, directed by Andrew Burashko. And it will be a pleasure to hear Handel's *Israel in Egypt* performed by Tafelmusik Orchestra and Choir in the new Koerner Hall at the Royal Conservatory of Music.

JvE: I personally will be keeping tabs on the freshly formed Ottawa Music Nova ensemble, an offshoot of the emerging Ottawa New Music Creators. While Ottawa does receive some new music here and there at the National Arts Centre and the Ottawa Chamber Music Festival, it hasn't really been present as a year-round affair since the existence of Espace Musique series, which shuttered many years ago. ONMC presented its first concerts with Ottawa Musica Nova this past May and will contribute to the Ottawa Chamber Music Festival's New Music Marathon in August. To follow their developments visit www.onmc-cmno.ca.

AP: As the co-founder of *The WholeNote* I see music as a powerfully civilizing influence in human life, so I would like to see more and more people using the magazine and /or its website to get out to concerts; I would like to see Toronto more recognized internationally as a centre of musical culture; and I would like to see singing at least competently and preferably inspirationally taught from the earliest grades in our public education system, as it was actually taught when I was in school in the 1950s. Maybe all of us who think this way should to speak to our MPs!

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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 Sep-
tember to June what they do to
recharge their batteries during the
summer months. Here's a cross
section of responses!

Ryan Knowles, chorister
St. Michaels' 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 neigh-
boring 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 Mil-
ton 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 recom-

mend CAMMAC to anyone with
a musical interest, be it vocal or
instrumental. I am also partici-
pating 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
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in Laval. Univox was one of 32
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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 Univox and the Harbourfront Chorus.

Ann 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 / Luminato'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 basking 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.



Ron Greidanus, Artistic Director, Conductor.
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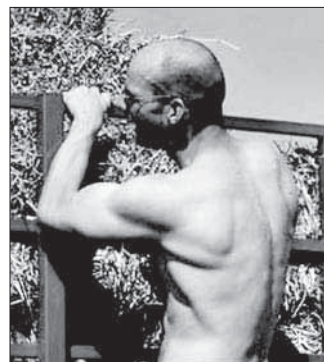
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In the summer I also work on farms throughout Halton Hills lifting hay bales to help keep me in shape for those athletic Rachmaninoff concerti! Born and raised on a cow farm I vowed at 22 I would never lift another bale again. Two years ago I decided 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!



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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 2005 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 standard rep!
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 fortunate of all lives...
8. Music is the great transcender!
9. I have since fractured my wrist, sprained a finger, slashed through my thumb while cooking...
10. ...I removed all the strings from the violin, and the bridge fell off. Assuming I had permanently destroyed the instrument I threw it in the trash...

Their *WholeNote* childhood photo could have been called:

11. You Can't Beat This!
12. Babe on the Beach
13. Happy Birthday to Yooooou!
14. This take 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 weasel!
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 music-schldren@thewholenote.com. Please provide your mailing address, just in case your candidate is chosen.

We might have a prize for you!



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WHOLENOTE LISTINGS

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

- 9:30am: **Royal Canadian College of Organists. International Organ Festival: Carillon Recital.** Joanne Hart, carillon. Soldier's Tower, Hart House, 7 Hart House Circle. 289-314-5600. Free.
 - 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; \$5(children 12 and under).
 - 11:30am: **Royal Canadian College of Organists. International Organ Festival: Choral Concert.** Nathaniel Dett Chorale, Brainerd Blyden-Taylor, conductor. Knox Presbyterian Church, 630 Spadina Ave. 289-314-5600. \$20; \$15(sr/st).
 - 12:00 noon to 8:00: **Harbourfront Centre. Canada Day: Amnesty International's Global Refugee Village.** Music, dance, games, arts and more from 12 refugee groups. Performers include Ruth Mathiang, Kemer Yousef, Ruben "Benny" Esquerro, The Uighurs, Faduma Nkrumah, and others. Brigantine Room, 235 Queen's Quay W. 416-973-4000. Free.
 - 1:30: **Royal Canadian College of Organists. International Organ Festival: Organ competition finals.** Lawrence Park Community Church, 2180 Bayview Ave. 289-314-5600. Free.
 - 7:30: **Plein Air Concerts. Choirgirlz.** Jazz, folk and roots. 345 Balliol St. 416-487-0705. \$10.
 - 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
- 1:30: **Royal Canadian College of Organists. International Organ Festival: Choir and Organ concert.** Thierry Escaich, organ; Exultate Chamber Choir; John Tuttle, director. St. Paul's Anglican Church, 227 Bloor St. E. 289-314-5600. \$20; \$15.
 - 4:30: **Royal Canadian College of Organists. International Organ Festival: Patrick Wedd, organ.** Church of St. Mary Magdalene, 477 Manning Ave. 289-314-5600. Free. Followed by religious service.
 - 7:00: **Investor's Group Thursday Night Concert Series. RK Sound Dixieland Delight.** Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.
 - 7:00: **Music in the Park. Barber Watson Duo.** Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.
 - 7:00: **Toronto Music Garden. Summer Music in the Garden – Samulnori!** Traditional Korean drumming and dance. 475 Queen's Quay W. 416-973-4000. Free.
 - 7:30: **Milton Concert Band. Broadway Night.** Victoria Park, Milton. 416-508-6106. Free.
 - 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.
 - 8:15: **Royal Canadian College of Organists. International Organ Festival: Ken Cowan, organ.** All Saints Kingsway Anglican, 2850 Bloor St. W. 289-314-5600. \$20; \$15(sr/st).

Friday July 03

- *Festival events: Harbourfront Centre. See Section 5.*
- 7:00: **Music in the Park. Nothin' Serious.** Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.
- 8:00: **Glionna Mansell Corp. Organ Recital.** William O'Meara plays the 80-stop Allen Renaissance Quantum Q385C organ. St. Maximilian Kolbe Catholic Church, 4260 Cawthra Rd., Mississauga. 416-571-3680. Free.
- 8:00: **Statler's Cabaret. Tales from the Queen Mary 2.** Vincent Wolfe, vocalist; Rob Thaller, piano. 487 Church St. 416-962-1209. \$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).

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 Imbayakunas, Escola da Samba, Cobra 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.
- 1:00: **Silverthorn Symphonic Winds. In concert.** Andrew Chung, conductor. Black Creek Pioneer Village, 1000 Murray Ross Parkway. 416-652-2077. Free with admission to Black Creek Pioneer Village.
- 2:00: **City of Toronto. Sunday Serenades: Bohemian Swing Band.** Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
- 3:00: **Music at Sharon. Songs of Uplift.** Nathaniel Dett Chorale; Brainerd Blyden-Taylor, conductor. Sharon Temple of the Children of Peace, 18974 Leslie St., Sharon. 416-597-7840. \$50.
- 4:00: **Cathedral Church of St. James. Twilight Recital Series.** Andrew Ager, organ. 65 Church St. 416-364-7865. Free.
- 4:00: **Toronto Music Garden. Summer Music in the Garden - Orfeo.** Adapted by Cotton and Robic. Brooke Duffton, soprano; Lawrence Cotton, baritone; Rachad Feizoulev, piano. 475 Queen's Quay W. 416-973-4000. Free.
- 8:00: **TD Canada Trust Toronto Jazz Festival. Sadao Watanabe plus Alain Caron Band.** Nathan Phillips Square, 100 Queen St.

W. 416-870-8000. \$35.
 — 8:00: **TD Canada Trust Toronto Jazz Festival.** *Tony Bennett.* Canon Theatre, 244 Victoria St. 416-872-1212. \$51-\$151.

Monday July 06

— 12:15: **Church of the Holy Trinity.** *Music Mondays: Raymond Spasovsky, piano.* Rachmaninoff: Three Etudes Tableaux; De Falla: The Three-Cornered Hat Suite. 10 Trinity Square. 416-598-4521 x222. Pwyc. (\$5 suggested).
 — 8:00: **St. Thomas' Anglican Church/Adlers Agency.** *Balsis Latvian Youth Choir.* Works by Latvian and international composers. Ints Teterovskis, conductor. 383 Huron St. 416-467-0634. \$12-\$15.

Tuesday July 07

— 7:00: **Toronto Parks, Forestry and Recreation.** *Silverthorn Symphonic Winds Ensemble.* Andrew Chung, conductor. Barry Zukerman Amphitheatre, Earl Bales Park, 1469 Bathurst St. 416-392-3846. Free.

Wednesday July 08

— 7:00: **Celebration Square.** *The Noteables Choir.* 405 Dundas St. W., Whitby. 905-430-4310. Free.
 — 7:00: **Etobicoke Community Concert Band.** *Twilight Concerts in-the-Park.* Classic pops, Broadway melodies, movie themes, big band hits. Applewood Homestead grounds, 450 The West Mall. 416-622-4124. Free.
 — 7:30: **Plein Air Concerts.** *Coleman Tinsley.* Jazz vocalist. 345 Balliol St. 416-487-0705. \$10.
 — 9:00: **Liberty Village New Artist Series.** *Summer Season Concert 6.* Schoenfeld: Cafe Music; Duran: New Danzon. Del Monte Escalante Piano Trio: Sharon Lee, violin; Judith Manger, cello; Glenda Del Monte Escalante, piano. Academy of Spherical Arts, 1 Snooker St. 416-535-6728. Free (donations welcome).

Thursday July 09

— 7:00: **Investor's Group Thursday Night Concert Series.** *The Bluesual Suspects.* Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.
 — 7:00: **Music in the Park.** *Classic Country.* Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.
 — 7:00: **Toronto Music Garden.** *Summer Music in the Garden – Quartets with a Past.* Mendelssohn: Capriccio Op.81; Brahms: Quartet Op.67 (third movement); Stravinsky: Concertino; Beethoven: Quartet Op.74. Kirby Quartet. 475 Queen's Quay W. 416-973-4000. Free.
 — 7:00: **Toronto Parks, Forestry and Recreation.** *Chris McKool Trio.* Barry Zukerman Amphitheatre, Earl Bales Park, 1469 Bathurst St. 416-392-3846. Free.

Friday July 10

— *Festival events: Harbourfront Centre. See Section 5.*
 — 7:00: **Music in the Park.** *Jim Parker: Kids Show.* Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.
 — 8:00: **Newmarket Community Centre.** *David Howard, guitar.* Guest: Jurri Konge, percussion. 200 Doug Duncan Dr., Newmarket. 905-895-1934. \$25; \$20(advance).

Saturday July 11

— *Festival events: Harbourfront Centre. See Section 5.*

Sunday July 12

— *Festival events: Harbourfront Centre. See Section 5.*
 — 1:00: **Summers at Black Creek.** *Festival Wind Orchestra.* Black Creek Pioneer Village, 1000 Murray Ross Parkway. 416-809-4263. Free with admission to site.
 — 2:00: **City of Toronto.** *Sunday Serenades: Rene Barda.* Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
 — 3:00: **Canadian Contemporary Music Workshop.** *Arpa / Tambora.* Works by James, Denburg and Lam. Sanya Eng, harp; Ryan Scott, percussion; guest: Erik Ross, piano. Music Gallery, 197 John St. 416-204-1080. \$20; \$10(sr/st).
 — 4:00: **Cathedral Church of St. James.** *Twilight Recital Series.* Andrew Ager, organ. 65 Church St. 416-364-7865. Free.
 — 7:30: **City of Toronto.** *Sunday Serenades: Philips Westin Orchestra.* Mel Lastman Square, 5100 Yonge St. 416-338-0338. Free.
 — 8:00: **John Farah.** *CD Release: "Unfolding".* Composer John Farah performs his works on piano, rhodes and electronics. El Mocambo, 464 Spadina Ave. 416-777-1777. \$8.

Monday July 13

— 12:15: **Church of the Holy Trinity.** *Music Mondays: William O'Meara, organ.* Bach: Prelude and Fugue in G BWV541; Krebs: Toccata in E Major; Mendelssohn: Sonata III; Cabena: Variations on a Newfoundland Folk Song; Yon: Humoresque; Saint-Saëns: Fantaisie. 10 Trinity Square. 416-598-4521 x222. Pwyc. (\$5 suggested).

Tuesday July 14

— 7:00: **Toronto Parks, Forestry and Recreation.** *North York Concert Band.* Barry Zukerman Amphitheatre, Earl Bales Park, 1469 Bathurst St. 416-392-3846. Free.

Wednesday July 15

— 7:00: **Celebration Square.** *Random Acts of Rhythm.* Interactive Drumming Circle. 405 Dundas St. W., Whitby. 905-430-4310. Free.
 — 7:30: **Plein Air Concerts.** *Steve Raiken.* Folk and Blues. 345 Balliol St. 416-487-0705. \$10.
 — 9:00: **Liberty Village New Artist Series.** *Summer Season Concert 7.* Works by Elgar, Delius and Vaughan Williams. Ivan Ivanovich, viola and Adam Sherkin, piano. Academy of Spherical Arts, 1 Snooker St. 416-535-6728. Free (donations welcome).

Thursday July 16

— *Festival events: Harbourfront Centre. See Section 5.*
 — 7:00: **Investor's Group Thursday Night Concert Series.** *Jeff Sommerville and the Jazz Mechanics.* Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.
 — 7:00: **Music in the Park.** *Jim Parker Kids Show.* Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.
 — 7:00: **Toronto Music Garden.** *Moonlight, Mountains and Flowing Streams: Voices of Ancient China.* Music from the Yuan, Ming and Qing dynasties. China Court Trio. 475 Queen's Quay W. 416-973-4000. Free.
 — 7:30: **Milton Concert Band.** *World Sensation.* Guests: Milton Pipes and Drums. Victoria Park, Milton. 416-508-6106. Free.

Friday July 17

— *Festival events: Harbourfront Centre. See Section 5.*
 — 7:00: **Music in the Park.** *The Genuines.* Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.
 — 7:30: **Opera By Request.** *Manon.* Massenet. Romina Bace, soprano (Manon); Lenard Whiting, tenor (Des Grieux); Michael Robert-Broder, baritone (Lescaut); Andrew Tam, baritone (Bretigny); William Shookhoff, pianist and music director. College Street United Church, 452 College St. 416-455-2365. \$20.
 — 8:00: **WatersEdge Productions.** *Bare.* Intrabartolo/Hartmere. Brian Gregory-Waters, director. Hart House Theatre, 7 Hart House Circle. 416-978-8849. \$35; \$25(sr/st). Also July 18, 22-24, 25, 29-31, August 1.

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.*
 — 1:00: **Northdale Concert Band.** *In Concert.* Stephen Chenette, music director. Events Pavilion, Black Creek Pioneer Village, 1000 Murray Ross Parkway. 416-736-1733. Free with park admission.
 — 2:00: **City of Toronto.** *Sunday Serenades: The George Lake Big Band.* Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.

— 4:00: **Cathedral Church of St. James.** *Twilight Recital Series.* Andrew Adair, organ. 65 Church St. 416-364-7865. Free.
 — 4:00: **Toronto Music Garden.** *Summer Music in the Garden- Does this Drum Make My Brass Sound Big?* Brass and percussion sections of the National Youth Orchestra. 475 Queen's Quay W. 416-973-4000. Free.
 — 7:30: **City of Toronto.** *Sunday Serenades: Uptown Swing Band.* Mel Lastman Square, 5100 Yonge St. 416-338-0338. Free.

Monday July 20

— 12:15: **Church of the Holy Trinity.** *Music Mondays: Spanish Renaissance and 20th century art-folk songs.* Miriam Tikotin, soprano; Dunstan Morey, guitar. 10 Trinity Square. 416-598-4521 x222. Pwyc (\$5 suggested).

Tuesday July 21

— 7:00: **Toronto Parks, Forestry and**

Opera by Request

William Shookhoff, music director

Massenet's **Manon**
 in concert, with piano
Friday, July 17, 7:30pm
 Romina Bace...Manon
 Lenard Whiting...Des Grieux
 Michael Robert-Broder...Lescaut
 College Street United Church
 (College and Bathurst Sts).

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Music Mondays

All concerts begin at 12:15 pm and take place at the Church of the Holy Trinity, 10 Trinity Square.

July 6

Raymond Spasovski piano

July 13

William O'Meara organ

July 20

Miriam Tikotin soprano
Dunstan Morey guitar

July 27

Patricia Wright organ

Aug 3

Anatoliy Kuprichuk bassoon
Allan Pulker flute
Elena Tchernaiia piano

Aug 10

Konrad Harley organ and piano
Daniel Harley violin
Adam Harley piano

Aug 17

Terry Storr clarinet
Baird Knechtel viola
Dr. John Selleck piano

Aug 24

Kristine Dandavino soprano
Marianne Turner piano
Kristen Theriault harp

Aug 31

Bozena Szubert violin
George Kenins cello
Renata Zorawska piano

Sept 7

Becca Whitla organ

\$5 suggested donation
 Info: 416-598-4521 x222

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LISTINGS: SECTION 1, continued CONCERTS: Toronto and GTA

Recreation. *Hannaford Street Silver Band.* Barry Zukerman Amphitheatre, Earl Bales Park, 4169 Bathurst St. 416-392-3846. Free.

— 7:30: **Thornhill Community Band.** *In Concert.* Denny Ringler, director. Mel Lastman Sq., 5100 Yonge St. 416-223-7152. Free.

— 8:00: **Toronto Summer Music Festival.** *Opening Night.* Mozart: Sonata in G K301; Prokofiev: Sonata No.1 in f Op. 80; Kernis: Air; Ravel: Sonata for Violin and Piano. James Ehnes, violin; Jon Kimura Parker, piano. The Carlu, 444 Yonge St., 7th floor. 416-597-7840. \$75; \$50. Post-concert reception.

Wednesday July 22

— 12:30: **Toronto Summer Music Festival.** *Emerging Artists in Concert.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. Free.

— 7:00: **Celebration Square.** *Cat & the Fiddle.* 405 Dundas St. W., Whitby. 905-430-4310. Free.

— 7:30: **Plein Air Concerts.** *JunctQin keyboard collective.* New music for toy piano. 345 Balliol St. 416-487-0705. \$10.

— 8:00: **WatersEdge Productions.** *Bare.* See Jul. 17.

— 9:00: **Liberty Village New Artist Series.** *Summer Season Concert 8: Music for woodwind octet.* Mozart: Serenade in E-flat, K.375; selected overtures. Academy of Spherical Arts, 1 Snooker St. 416-535-6728. Free (donations welcome).

Thursday July 23

— 7:00: **Investor's Group Thursday Night Concert Series.** *Paul Pacanowski Quartet.* Music of Django Reinhardt. Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.

— 7:00: **Music in the Park.** *Sweet Harmony.* Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.

— 7:00: **Toronto Music Garden.** *Summer Music in the Garden – "Another Knock at the Door."* Persian art music and original compositions. Shiraz Ensemble. 475 Queen's Quay W. 416-973-4000. Free.

— 7:30: **Milton Concert Band.** *Swing Under the Stars.* Guests: MCB Swing Ensemble. Victoria Park, Milton. 416-508-6106. Free.

— 8:00: **Toronto Summer Music Festival.** *Menahem Pressler and Friends.* Mozart: Piano Quartet in E flat K493; Dvořák: Piano Quartet in E flat Op. 87. Menahem Pressler, piano; Alexander Kerr, violin; Lawrence Dutton, viola; Paul Watkins, cello. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

— 8:00: **WatersEdge Productions.** *Bare.* See Jul. 17.

Friday July 24

— *Festival events: Harbourfront Centre. See Section 5.*

— 7:00: **Music in the Park.** *Charlie Davis Band.* Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.

— 7:30: **Toronto Summer Music Festival.** *Emerging Artists in Concert.* Currelly Court, Royal Ontario Museum, 100 Queen's Park. 416-597-7840. Free with admission to ROM.

— 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 gaohu; Macie He, pipa. P.C. Ho Theatre, 5183 Sheppard Ave. E. 905-489-1188. \$28-\$88.

— 8:00: **WatersEdge Productions.** *Bare.* See Jul. 17.

Saturday July 25

— *Festival events: Harbourfront Centre. See Section 5.*

— 2:00 & 8:00: **WatersEdge Productions.** *Bare.* See Jul. 17.

— 8:00: **Toronto Summer Music Festival.** *Tsuyoshi Tsutsumi and Friends.* Schubert: String Trio in B flat D471; Martinu: String Trio No.2; Mozart: Divertimento in E flat K563. Tsuyoshi Tsutsumi, cello; Yashuko Ohtani, violin; Yoshiko Kawamoto, viola. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

Sunday July 26

— *Festival events: Harbourfront Centre. See Section 5.*

— 1:00: **Thornhill Community Band.** *In Concert.* Denny Ringler, director. Black Creek Pioneer Village, 1000 Murray Ross Parkway. 416-223-7152.

— 3:00: **Hart House Singers.** *Folksong Festival.* Works by Brahms, Vaughan Williams, Somers, Healey, and others; Carolyn Shiao, accompanist; David Arnot-Johnston, conductor. Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free. Food donations for UoT Foodbank welcome.

— 4:00: **Cathedral Church of St. James.** *Twilight Recital Series.* Andrew Ager, organ. 65 Church St. 416-364-7865. Free.

— 4:00: **Toronto Music Garden.** *Summer Music in the Garden – Oiseaux Interurbains/Migratory Songflutes.* Acoustic and electronic music from the 12th to 21st centuries. Alison Melville, flute/recorders. 475 Queens Quay W. 416-973-4000. Free.

— 7:30: **City of Toronto.** *Sunday Serenades: Toronto All-Star Big Band.* Mel Lastman Square, 5100 Yonge St. 416-338-0338. Free.

Monday July 27

— 12:15: **Church of the Holy Trinity.** *Music Mondays: Works by Bach and Mendelssohn.* Patricia Wright, organ. 10 Trinity Square. 416-598-4521 x222. Pwyc (\$5 suggested).

Tuesday July 28

— 7:00: **Toronto Parks, Forestry and Recreation.** *Magnus Brass.* Barry Zukerman Amphitheatre, Earl Bales Park, 4169 Bathurst St. 416-392-3846. Free.

— 7:30: **Weston Silver Band.** *Summertime Favourites.* Little Avenue Memorial Park, 2116 Lawrence Ave. W. 416-249-6553. Free.

— 8:00: **Randolph Academy for the Performing Arts.** *Smile.* Ashman/Hamlish. Bathurst Street Theatre, 736 Bathurst St., 416-872-1111. Also Jul. 29, 30, 31 and Aug. 1.

— 8:00: **Toronto Summer Music Festival.** *James Anagnoson and Leslie Kinton, pianists.* Mozart: Sonata for Two Pianos

in D K448; Martinu: Three Czech Dances. Stravinsky: Petrouchka; Lutoslawski: Variations on a Theme of Paganini. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

Wednesday July 29

— 12:30: **Toronto Summer Music Festival.** *Emerging Artists in Concert.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. Free.

— 7:00: **J.S. Woodsworth Homestead.**

Twilight Concerts in-the-Park: Etobicoke Community Concert Band. Classic pops, Broadway melodies, movie themes, big band hits. Guests: The Scarborough Pipe Band. Applewood Homestead grounds, 450 The West Mall. 416-622-4124. Free.

— 7:30: **No Strings Theatre.** *Once On This Island.* Ahrens/Flaherty. Al Green Theatre, 750 Spadina Ave. 416-588-5845 \$25; \$22(advance); \$17(adv. youth). Also July 30.

— 7:30: **Plein Air Concerts.** *Taffanel Wind Ensemble.* Classical chamber music. 345 Balliol St. 416-487-0705. \$10.

— 7:30: **Toronto Summer Music Festival.** *Rising Stars.* Young soloists and chamber musicians. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. Free.

— 7:30: **Weston Silver Band.** *Summertime Favourites.* Central Park Bandshell, 2299 New Street, Burlington. 416-249-6553. Free.

— 8:00: **Randolph Academy for the Performing Arts.** *Smile.* See July 28.

— 8:00: **WatersEdge Productions.** *Bare.* See Jul. 17.

— 9:00: **Liberty Village New Artist Series.** *Summer Season Concert 9.* R. Strauss: Sonatina No.1 in F "Aus der Werkstatt eines Invaliden". Academy of Spherical Arts, 1 Snooker St. 416-535-6728. Free (donations welcome).

Thursday July 30

— 7:00: **Investor's Group Thursday Night Concert Series.** *Chris McKool.* Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.

— 7:00: **Music in the Park.** *The Noteables Choir.* Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.

— 7:00: **Toronto Music Garden.** *Summer Music in the Garden – Behind the Masques.* A celebration of Baroque dance. Musicians of Toronto Masque Theatre and Montreal dancer-choreographer Marie-Nathalie Lacoursiere. 475 Queen's Quay W. 416-973-4000. Free.

— 7:30: **No Strings Theatre.** *Once On This Island.* See July 29.

— 8:00: **Randolph Academy for the Performing Arts.** *Smile.* See July 28.

— 8:00: **Toronto Summer Music Festival.** *Leipzig String Quartet.* Haydn: Quartet in B flat; Mendelssohn: Quartet in f Op. 80; Brahms: Clarinet Quintet in b Op. 115.

Guest: Karl Leister, clarinet. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

— 8:00: **WatersEdge Productions.** *Bare.* See Jul. 17.

Friday July 31

— *Festival events: Harbourfront Centre. See Section 5.*

— 7:00: **Music in the Park.** *Brian Rose Little Big Band.* Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.

— 7:30: **Friends of the Museums of Mississauga.** *On the Verandah.* Moira Nelson and Elena Jubinville, harp, cello, guitars and vocals; Laura Savage, percussion. Benares Historic House, 1507 Clarkson Rd. N., Mississauga. 905-615-4860. Free.

— 8:00: **Randolph Academy for the Performing Arts.** *Smile.* See July 28.

— 8:00: **Summer Opera Lyric Theatre.** *Venus and Adonis/Dido and Aeneas.* Blowl Purcell. Kevin Mallon, music director and conductor. Robert Gill Theatre, U of T, 214 College St. 416-978-7986. \$25; \$20(sr/st). Also Aug. 2, 5 and 8.

— 8:00: **Toronto Summer Music Festival.** *Penderecki String Quartet.* Hatzis: Quartet No.2 "The Gathering"; also works from the TSM workshop for composers. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

— 8:00: **WatersEdge Productions.** *Bare.* See Jul. 17.

Saturday August 01

— *Festival events: Harbourfront Centre. See Section 5.*

— 2:00: **Summer Opera Lyric Theatre.** *Tancredi.* Rossini. David Eliakis, music director and pianist. Robert Gill Theatre, U of T, 214 College St. 416-978-7986. \$25; \$20. Also Aug. 4, 6 and 8.

— 2:00 & 8:00: **Randolph Academy for the Performing Arts.** *Smile.* See July 28.

— 2:00 & 8:00: **WatersEdge Productions.** *Bare.* See Jul. 17.

— 2:30: **Toronto Summer Music Festival.** *Emerging Artists in Concert.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. Free.

— 8:00: **Summer Opera Lyric Theatre.** *Falstaff.* Verdi. Michael Rose, music director



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JULY 29 & 30, 2009 || 7:30 PM

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and pianist. Robert Gill Theatre, U of T, 214 College St. 416-978-7986. \$25; \$20. Also Aug 5, 7 and 9.

— 8:00: **Toronto Summer Music Festival.** *Anton Kuerti, piano.* Haydn: Sonata in E flat; Beethoven: Sonata in f Op.2 No.1; Mendelssohn: Variations Sérieuses Op.54; Scherzo and Capriccio in f sharp; Schumann: Sonata in g Op.22. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

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.

— 7:30: **City of Toronto.** *Sunday Serenades: Good Times Orchestra.* Mel Lastman Square, 5100 Yonge St. 416-338-0338. Free.

Monday August 03

— *Festival events: Harbourfront Centre. See Section 5.*

— 12:15: **Church of the Holy Trinity.** *Music Mondays: Weber and the New Moon.* Weber: Trio in G Minor Op.63; Concerto for Bassoon Op.75; Eatock: Souvenir of Triton. Anatoliy Kuprichuk, bassoon; Allan Pulker, flute; Elena Tchernia, piano. 10 Trinity Square. 416-598-4521 x222. Pwyc (\$5 suggested).

Tuesday August 04

— 7:00: **Toronto Parks, Forestry and Recreation.** *Arabesque Dance Company and Orchestra.* Barry Zukerman Amphitheatre, Earl Bales Park, 4169 Bathurst St. 416-392-3846. Free.

— 7:30: **Music at Islington.** *Bells for a Summer Evening: The Agape Ringers.* Bach: Fugue in g; Anderson: Bugler's Holiday; and other works. Islington United Church, 25 Burnhamthorpe Rd. 416-321-3656. Freewill offering.

— 8:00: **New Adventures in Sound Art.** *Sound Travels Festival: Intensive Concert.* The Loop Studio Centre for Lively Arts, 601 Christie St. 416-652-5115. \$5.

— 8:00: **Ron Greidanus.** *Rachmaninoff Meets Ronmaninoff.* Rachmaninoff: Piano Concerto No. 2. Ron Greidanus and Kathryn Tremills, piano. 157 Main St. S., Georgetown. 905-873-1213. \$25.

— 8:00: **Summer Opera Lyric Theatre.** *Tancredi.* See Aug 1.

— 8:00: **Toronto Summer Music Festival.** *Ian Swensen 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. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

Wednesday August 05

— 12:30: **Toronto Summer Music Festival.** *Emerging Artists in Concert.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. Free.

— 2:00: **Summer Opera Lyric Theatre.** *Venus and Adonis/Dido and Aeneas.* See July 31.

— 7:00: **Celebration Square.** *Jangle Boys.* 405 Dundas St. W., Whitby. 905-430-4310. Free.

— 7:00: **J.S. Woodsworth Homestead.**

Twilight Concerts in-the-Park: Toronto All-Star Big Band. Classic pops, Broadway melodies, movie themes, big band hits. Applewood Homestead grounds, 450 The West Mall. 416-622-4124. Free.

— 7:30: **Plein Air Concerts.** *Margot Roi.* Jazz vocalist. 345 Balliol St. 416-487-0705. \$10.

— 8:00: **Massey Hall & Roy Thomson Hall.** *Lang Lang and Herbie Hancock.* Mozart: Marriage of Figaro Overture; Vaughan Williams: Concerto for Two Pianos in C; Ravel: Ma Mere l'Oye; Bernstein: Mambo from West Side Story; Gershwin: Rhapsody in Blue (arr. for 2 pianos and orchestra); Liszt: Hungarian Rhapsody No.2. With orchestra. Massey Hall, 15 Shuter St. 416-872-4255. \$69.50-\$199.50.

— 8:00: **Summer Opera Lyric Theatre.** *Falstaff.* See Aug 1.

— 8:00: **New Adventures in Sound Art.** *Sound Travels Festival: Intensive Concert.* See August 5.

Thursday August 06

— 4:00: **Toca Loca / SummerWorks.** *XXX Live Nude Girls.* A Barbie Doll Opera by Jennifer Walshe. Patricia O'Callaghan and Christine Duncan, vocalists; Graham Cozzubbo, director. Theatre Passe Muraille, 16 Ryerson Ave. 416-504-7529.

— 7:00: **Investor's Group Thursday Night Concert Series.** *Brampton Concert Band.* Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.

— 7:00: **Music in the Park.** *Swing Street.* Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.

— 7:00: **Toronto Music Garden.** *Summer Music in the Garden – Strong and Free.* The True North Brass. 475 Queen's Quay W. 416-973-4000. Free.

— 8:00: **New Adventures in Sound Art.** *Sound Travels Festival: TES Opening Night Concert.* The Loop Studio Centre for Lively Arts, 601 Christie St. 416-652-5115. \$10-\$15.

— 8:00: **Celebrating Haydn Conference.** *Penderecki String Quartet.* String quartets by Haydn. Tribute Communities Recital Hall, Accolade East Building, York University, 4700 Keele St. 416-736-5888. \$20; \$15(sr/st).

— 8:00: **Summer Opera Lyric Theatre.** *Tancredi.* See Aug 1.

— 8:00: **Toronto Summer Music Festival.** *Cecilia and Tokai String Quartets.* Haydn: Quartet in G Op.77 No.1; Mozart: Quartet in d K421; Hétu: Hommage a Mendelssohn (premiere); Mendelssohn: Octet in E flat Op.20. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

Friday August 07

— 7:00: **Music in the Park.** *Mike & Keys.* Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.

— 7:30: **Toronto Summer Music Festival.** *Emerging Artists in Concert.* Currelly Court, Royal Ontario Museum, 100 Queen's Park. 416-597-7840. Free with admission to ROM.

— 8:00: **New Adventures in Sound Art.** *Sound Travels Festival: Ecology: Air Water Sound Concert.* The Loop Studio Centre for Lively Arts, 601 Christie St. 416-652-5115. \$10-\$15.

— 8:00: **Celebrating Haydn Conference.** *Fortepiano recital.* Haydn: Sonatas Nos.

50, 51 and 52; Dussek: Fantasy and Fugue; Mozart: Fantasy in c. Malcolm Bilson, fortepiano. Tribute Communities Recital Hall, Accolade East Building, York University, 4700 Keele St. 416-736-5888. \$20; \$15(sr/st).

— 8:00: **Music Picnic/Summerworks Theatre Festival.** *La Señorita Mundo.* Njo. Vilma Vitols, mezzo; Keith Klassen, tenor; Kico Gonzalez-Risso, director; Njo Kong Kie, music director. Theatre Centre, 100-1087 Queen St. W. 416-524-1021. \$12; \$10(advance). Also August 9, 10, 12, 15, 16.

— 8:00: **National Youth Orchestra.** *In Concert.* Teehan: Dreams of Flying; Haydn: Symphony No.96; Mahler: Symphony No.6. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$39.95; \$19.95(sr/st).

— 8:00: **Summer Opera Lyric Theatre.** *Falstaff.* See Aug 1.

Saturday August 08

— 2:00: **Summer Opera Lyric Theatre.** *Tancredi.* 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. \$10-\$15.

— 8:00: **Summer Opera Lyric Theatre.** *Venus and Adonis/Dido and Aeneas.* See July 31.

— 8:00: **Toronto Summer Music Festival.** *Patrick Gallois, flute, and Cecilia Löfstrand, piano.* Gaubert: Sonata No.2; Prokofiev: Sonata in D Op. 94; Desbrière: Cinq Pièces Étranges; Poulenc: Sonata. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:45: Pre-concert chat, Rm. 330.

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: **New Adventures in Sound Art.** *Sound Travels Festival: Against the Wind.* The Loop Studio Centre for Lively Arts, 601 Christie St. 416-652-5115. Pwyc.

— 2:00: **Music Picnic/Summerworks Theatre Festival.** *La Señorita Mundo.* See Aug. 7.

— 3:00: **Summer Opera Lyric Theatre.** *Falstaff.* See Aug 1.

— 4:00: **Toronto Music Garden.** *Summer Music in the Garden – Passage to India.* North Indian ragas; classically-based songs from early Bollywood. Bageshree Vaze, vocals; Vineet Viyas, tabla. 475 Queen's Quay W. 416-973-4000. Free.

— 4:00: **Cathedral Church of St. James.** *Twilight Recital Series.* Bruce Kirkpatrick Hill, organ. 65 Church St. 416-364-7865. Free.

— 7:30: **City of Toronto.** *Sunday Serenades: York Jazz Ensemble.* Mel Lastman Square, 5100 Yonge St. 416-338-0338. Free.

Monday August 10

— 12:15: **Church of the Holy Trinity.** *Music Mondays: Konrad, Daniel and Adam Harley.* Pentland: Vista; Gigout: Toccata. Konrad Harley, organ and piano; Daniel Harley, violin; Adam Harley, piano. 10 Trinity Square. 416-598-4521 x222. Pwyc (\$5 suggested).

— 6:00: **Music Picnic/Summerworks**

Theatre Festival. *La Señorita Mundo.* See Aug. 7.

Tuesday August 11

— 8:00: **Ron Greidanus.** *Rachmaninoff Meets Ronmaninoff.* Rachmaninoff: Piano Concerto No. 3. Ron Greidanus and Kathryn Tremills, piano. 157 Main St. S., Georgetown. 905-873-1213. \$25.

— 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: Monica 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

— 12:30: **Toronto Summer Music Festival.** *Emerging Artists in Concert.* Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-597-7840. Free.

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

Thursday August 13

— 12:00 noon: **Rose Theatre.** *Thursday Lunchtime Concert Series.* Moira Nelson and Elena Jubinville, harp, cello, guitars and vocals. 1 Theatre Lane, Brampton. 905-874-2800. Free.

— 7:00: **Investor's Group Thursday Night Concert Series.** *Brampton Folk Club.* Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.

— 7:00: **Music in the Park.** *Ric & Terry Kids Show.* Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.

— 7:00: **Toronto Music Garden.** *Summer Music in the Garden – Coming out of Haydn.* Haydn: Quartet Op.74 No.1; Dubois: Quartet No.1. The Cecilia String Quartet. 475 Queen's Quay W. 416-973-4000. Free.

— 7:30: **Toronto Summer Music Festival.** *Opera Extravaganza.* Excerpts by Purcell, Rossini, Verdi and others. Summer Music Opera Studio; National Academy Orchestra; Agnes Grossmann, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-597-7840. \$20-\$40. 6:15: Pre-concert chat, Rm. 330.

Friday August 14

— *Festival events: Harbourfront Centre. See Section 5.*

— 7:00: **Music in the Park.** *Ric & Terry Kids Show.* Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.

— 7:30: **Toronto Summer Music Festival.** *Emerging Artists in Concert.* Currelly Court, Royal Ontario Museum, 100 Queen's Park. 416-597-7840. Free with admission to ROM.

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 Serenades: Sheraton Cadwell Orchestra.** Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
— 4:00: **Cathedral Church of St. James. Twilight Recital Series.** Diocesan Girls Choir. 65 Church St. 416-364-7865. Free.
— 4:00: **Toronto Music Garden. Summer Music in the Garden – Utopian Voices.** Music from the Italian Baroque. Linda Melsted, baroque violin; Kiri Tollaksen, cornet, Boris Medicky, harpsichord. 475 Queen's Quay W. 416-973-4000. Free.
— 7:30: **City of Toronto. Sunday Serenades: Orchestra Copacabana.** Mel Lastman Square, 5100 Yonge St. 416-338-0338. Free.

Monday August 17

— 12:15: **Church of the Holy Trinity. Music Mondays: Trio Bravo.** Jacob: Trio; Schumann: Fairy Tale Pictures; Gershwin: Three Preludes (arr. Selleck). 10 Trinity Square. 416-598-4521 x222. Pwyc (\$5 suggested).

Tuesday August 18

— 7:00: **Toronto Parks, Forestry and Recreation. Meneka Thakkar Dance Company.** Barry Zukerman Amphitheatre, Earl Bales Park, 4169 Bathurst St. 416-392-3846. Free.
— 8:00: **Ron Greidanus. Rachmaninoff Meets Ronmaninoff.** Rachmaninoff: Rhapsody on a Theme of Paganini. Ron Greidanus and Kathryn Tremills, piano. 157 Main St. S., Georgetown. 905-873-1213. \$25.

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. Susanne Hawkins, mezzo (Dido); Olivier Laquerre, tenor (Aeneas); Charlotte Corwin, soprano (Belinda). Ashiq Aziz, conductor; Patrick Young, director. Winchester Street Theatre, 80 Winchester St. 416-978-8849. \$38; \$22(sr/under 30). Also August 21-23, 25-29.

Thursday August 20

— 7:00: **Investor's Group Thursday Night Concert Series. Luke Cox and Off the Rockers.** Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.
— 7:00: **Music in the Park. Silver Belles Flute Choir.** Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.
— 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, vocals; Marilyn Lerner, piano. 475 Queen's Quay W. 416-973-4000. Free.
— 7:00: **Toronto Parks, Forestry and Recreation. Rythme Umurisho.** Barry Zukerman Amphitheatre, Earl Bales Park, 4169 Bathurst St. 416-392-3846. Free.

Friday August 21

— 7:00: **Music in the Park. Melgum Road.** Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.
— 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 Serenades: Oscar Kay.** Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. 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 Ager, organ. 65 Church St. 416-364-7865. Free.
— 4:00: **Toronto Music Garden. Summer Music in the Garden – Accordions for a Weill.** Music from Bach to Piazzola arranged for accordion. Ina Henning, Eugene Laskiewicz, Joseph Macerollo, Alexander Sevastian, accordion; Ali Garrison, mezzo-soprano. Also dancer-choreographer Claudia Moore. 475 Queen's Quay W. 416-973-4000. Free.
— 7:30: **City of Toronto. Sunday Serenades: MegaCity Big Band.** Mel Lastman Square, 5100 Yonge St. 416-338-0338. Free.

Monday August 24

— 12:15: **Church of the Holy Trinity. Music Mondays: Songs about animals!** Kristine Dandavino, soprano; Marianne Turner, piano; Kristen Theriault, harp. 10 Trinity Square. 416-598-4521 x222. Pwyc (\$5 suggested).

Tuesday August 25

— 7:00: **Toronto Parks, Forestry and Recreation. Casablanca Orchestra.** Barry Zukerman Amphitheatre, Earl Bales Park, 4169 Bathurst St. 416-392-3846. Free.
— 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

— 7:00: **Investor's Group Thursday Night Concert Series. The Jazz Mechanics.** Gage Park, Wellington St. W., Brampton. 905-874-2936. Free.
— 7:00: **Music in the Park. Whitby Old Time Fiddle Club.** Rotary Centennial Park, 800 Brock St. S. Whitby. 905-430-4310. Free.
— 7:00: **Toronto Music Garden. Summer Music in the Garden – Echoes of Ancient Boundaries.** Music played by taiko ensemble Nagata Shachu. 475 Queen's Quay W. 416-973-4000. Free.
— 8:00: **Opera Erratica / Classical Music Consort. Dido and Aeneas.** See August 19.

Friday August 28

— **Festival events: Harbourfront Centre. See Section 5.**
— 7:00: **Music in the Park. Cruz Zone.** Grass Park, 21 Baldwin St. Whitby. 905-430-4310. Free.
— 8:00: **Opera Erratica / Classical Music Consort. Dido and Aeneas.** See August 19.

Saturday August 29

— **Festival events: Harbourfront Centre. See Section 5.**

— 8:00: **Opera Erratica / Classical Music Consort. Dido and Aeneas.** See August 19.

Sunday August 30

— **Festival events: Harbourfront Centre. See Section 5.**
— 2:00: **City of Toronto. Sunday Serenades: Jordan Klapman Orchestra.** Rotunda, Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
— 4:00: **Cathedral Church of St. James. Twilight Recital Series.** Philip Fournier, organ. 65 Church St. 416-364-7865. Free.
— 4:00: **Toronto Music Garden. Summer Music in the Garden – Percussion from a Suitcase.** Music by Burtner, Lucier, Alvarez, Sierra, Aperghis and Adams. Aiyun Huang, percussion. 475 Queen's Quay W. 416-973-4000. Free.

Monday August 31

— 12:15: **Church of the Holy Trinity. Music Mondays: Empire Trio.** Vivaldi: Sonata

LISTINGS: SECTION 2 CONCERTS: beyond the GTA

Friday July 03

— 8:00: **Kitchener-Waterloo Chamber Music Society. Voice Afire 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. 519-886-1673. \$25; \$20 (sr); \$15 (st).

Saturday July 04

— **Festival events: Leith Summer Festival; Westben Festival. See Section 5.**
— 7:30: **Brott Music Festival. Manoukian Plays Beethoven.** Beethoven: Violin Concerto; Tchaikovsky: Symphony No. 4. Catherine Manoukian, violin. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., Hamilton. 905-525-7664. \$25; \$20; \$10.

Sunday July 05

— **Festival events: Westben Festival. See Section 5.**
— 2:30: **Kitchener Musical Society Band. Songs & Dances for Concert Band.** Dave Davidson, conductor. Roos Island Bandshell-Gazebo, Victoria Park, Kitchener. 519-576-2129. Free.
— 3:00: **Brott Music Festival. High Tea with Shoshanna Telner.** Chopin: Nocturne Op.27 No.2; Bartok: Rumanian Folk Dances; Louie: Memories in an Ancient Garden; Liszt: Venezia e Napoli. Shoshanna Telner, piano. Adas Israel Synagogue, 125 Cline Ave. S., Hamilton. 905-525-7664. \$40; \$35.

Wednesday July 08

— 2:00 & 8:00: **Diamond Entertainment. Kings of Swing.** Las Vegas revue. Gryphon Theatre, 1 Georgian Dr., Barrie. 705-728-4613. \$25-\$29.
— 7:00: **Bancroft Chamber of Commerce. Mineral Capital Concerts.** Encore, jazz/funk band. Millennium Park, Highway 62, Bancroft. 613-332-1513. \$2. Donations collected for local food bank.
— 8:00: **Festival Players of Prince Edward County. Ship of Fire.** Pasternak/Leighton. Mount Tabor Playhouse, 2179 County Road 17, Milford. 613-471-1991/1-866-584-1991. \$29.95. Also July 9-11, 15-18, 22-25.

in c; Mendelssohn: Andante from Piano Trio Op.49 (arr.); Kenins: Selection of piano trio miniatures. 10 Trinity Square. 416-598-4521 x222. Pwyc (\$5 suggested).

Thursday September 03

— 7:00: **Toronto Music Garden. Summer Music in the Garden – Bach at Dusk: With Claudia.** Bach: Cello Suite No.4. Winona Zelenka, cello. Also dancer Claudia Moore in a dance created by choreographer Carol Anderson. 475 Queen's Quay W. 416-973-4000. Free.

Monday September 07

— 12:15: **Church of the Holy Trinity. Music Mondays: Surprises You Will Enjoy!** Becca Whitla, organ. 10 Trinity Square. 416-598-4521 x222. Pwyc (\$5 suggested).

Thursday July 09

— 8:00: **Brott Music Festival. Gryphon Trio.** Mendelssohn: Trio in d; also works by Hatzis, Chan and Piazzolla. Christ's Church Cathedral, 252 James St. N., Hamilton. 905-525-7664. \$25; \$20; \$10.
— 8:00: **Festival Players of Prince Edward County. Ship of Fire.** See July 8.

Friday July 10

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

Saturday July 11

— **Festival events: Elora Festival; Westben Festival. See Section 5.**
— 2:00 & 8:00: **Festival Players of Prince Edward County. Ship of Fire.** See July 8.
— 8:00: **Brott Music Festival. Pictures At An Exhibition.** Freedman: Images; Respighi: Tricetto Botticelliano; Mussorgsky/Ravel: Pictures At An Exhibition. National Academy Orchestra, Boris Brott, conductor. Christ's Church Cathedral, 252 James St. N., Hamilton. 905-525-7664. \$25; \$20; \$10.
— 8:00: **Kitchener-Waterloo Chamber Music Society. Complete Haydn Trios: 3rd Programme.** Mercer-Oh Trio. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$20; \$15(sr); \$10(st).

Sunday July 12

— **Festival events: Elora Festival; Shaw Festival; Westben Festival. See Section 5.**
— 3:00: **Prince Edward County Music Festival. La Vie en Rose.** Cabaret songs. Celine Papizewska, soprano; Celia Sage, piano. Black Prince Winery, 13370 Loyalist Pkwy, Picton. 613-393-3798. \$25; \$10(child).
— 7:00: **Kitchener Musical Society Band. Songs & Dances for Concert Band.** Dave Davidson, conductor. Lions Harbour Park, Goderich. 519-576-2129. Free.
— 7:00: **Weston Silver Band. Summertime Favourites.** Orillia Aquatheatre, Lake Couchiching Park, Orillia. 416-249-6553. Free.

Tuesday July 14

— **Festival events: Westben Festival. See Section 5.**

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.
— 7:00: **Bancroft Chamber of Commerce. Mineral Capital Concerts.** Kent Hodgin, gospel/country vocalist. Millennium Park, Highway 62, **Bancroft.** 613-332-1513. \$2. Donations collected for local food bank.
— 7:30: **Brott Music Festival. Beethoven's Emperor.** Beethoven: Piano Concerto No. 5; Dvorak: Symphony No. 8; Parker: Shantidith. Sara Davis Buechner; piano; National Academy Orchestra; Boris Brott, conductor. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., **Hamilton.** 905-525-7664. \$25; \$20; \$10.
— 8:00: **University of 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.** 519-886-1978. \$10; \$8(sr/st).

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; Westben Festival. See Section 5.*
— 2:00 & 8:00: **Festival Players of Prince Edward County. Ship of Fire.** See July 8.
— 7:30: **Brott Music Festival. Gilbert & Sullivan Go to the Proms!** Gilbert & Sullivan: Pirates of Penzance (selections); Parry: Jerusalem; Elgar: Pomp and Circumstance No. 1; Wood: Fantasy on British Sea Songs. Arcady Singers; Brian Jackson, guest conductor. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., **Hamilton.** 905-525-7664. \$25; \$20; \$10.

Sunday July 19

— *Festival events: Elora Festival; Festival of the Sound; Home County Folk Festival; Westben Festival. See Section 5.*
— 7:00: **Kitchener Musical Society Band. Songs & Dances for Concert Band.** Dave Davidson, conductor. Centennial Bandshell, Waterloo Park, **Waterloo.** 519-576-2129. Free.
— 7:00: **Weston Silver Band. Summertime Favourites.** Kiwanis Pavilion Bandshell, Upper Queen's Park, **Stratford.** 416-249-6553. Free.

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.
— 7:00: **Bancroft Chamber of Commerce. Mineral Capital Concerts.** Bancroft Youth Choir. Millennium Park, Highway 62, **Bancroft.** 613-332-1513. \$2. Donations collected for local food bank.
— 7:30: **Brott Music Festival. Russian Romantics.** Rachmaninoff: Piano Concerto No. 2; Rimsky-Korsakov: Russian Easter Overture; Glinka: Russian and Ludmilla Overture; Tchaikovsky: Symphony No. 2 "Little Russian". Wonny Song, piano; National Academy Orchestra; Boris Brott and Martin MacDonald, conductors. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., **Hamilton.** 905-525-7664. \$25; \$20; \$10.

Thursday July 23

— *Festival events: Elora Festival; Festival of the Sound; Stratford Summer Music; Westben Festival. See Section 5.*
— 7:30: **National Youth Orchestra. In Concert.** Teehan: Dreams of Flying; Haydn: Symphony #96 "Miracle"; Mahler: Symphony No. 6. Alumni Hall, University of Western Ontario, **London.** 519-661-2111. Admission by donation (\$20 suggested).
— 8:00: **Festival Players of Prince Edward County. Ship of Fire.** See July 8.
— 8:00: **Kitchener-Waterloo Chamber Music Society. Chamber Concert.** Ensembles from University of Waterloo. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$15; \$10(sr); \$8(st).

Friday July 24

— *Festival events: Elora Festival; Festival of the Sound; Music at Port Milford; Stratford Summer Music; Westben Festival. See Section 5.*
— 8:00: **Festival Players of Prince Edward County. Ship of Fire.** See July 8.

Saturday July 25

— *Festival events: Elora Festival; Festival of the Sound; Music at Port Milford; Stratford Summer Music; Westben Festival. See Section 5.*
— 2:00 & 8:00: **Festival Players of Prince Edward County. Ship of Fire.** See July 8.
— 7:30: **Weston Silver Band. "Salute to the Proms" Concert.** Rule Britannia, Land of Hope and Glory and more. Reid Hall, Village by the Arboretum, 221 Stone Rd. E., **Guelph.** 416-249-6553. \$10.
— 7:30: **National Youth Orchestra. In Concert.** Moussa: Cyclius; Ravel: Alborada del Gracioso; Bernstein: Symphonic Dances from West Side Story. Alumni Hall, University of Western Ontario, **London.** 519-661-2111. Admission by donation (\$20 suggested).

Sunday July 26

— *Festival events: Elora Festival; Festival of the Sound; Stratford Summer Music. See Section 5.*
— 7:30: **National Youth Orchestra. In Concert.** Haydn: Symphony No. 96; Rossini: opera excerpts; Ravel: Alborada del Gracioso; Bernstein: Symphonic Dances from West Side Story. Guest: Isabel Bayrakdarian, soprano. Grace (formerly Knox) Presbyterian Church, 142 Ontario St., **Stratford.** 519-271-2101. \$35.

Monday July 27

— *Festival events: Festival of the Sound; Stratford Summer Music. See Section 5.*

— 8:00: **Kitchener-Waterloo Chamber Music Society. Flamenco.** David Sinclair, flamenco guitar; Fernando Barros Lirola, flamenco singer. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$20; \$15(sr); \$10(st).

Tuesday July 28

— *Festival events: Elora Festival; Festival of the Sound; Westben Festival. See Section 5.*
— 7:30: **Brott Music Festival. Cerovsek Plays Tchaikovsky.** Tchaikovsky: Violin Concerto in D; Brott: Paraphrase in Polyphony; Elgar: Enigma Variations. Corey Cerovsek, violin; National Academy Orchestra; Boris Brott, conductor. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., **Hamilton.** 905-525-7664. \$25; \$20; \$10.

Wednesday July 29

— *Festival events: Elora Festival; Festival of the Sound; Stratford Summer Music. See Section 5.*
— 7:00: **Bancroft Chamber of Commerce. Mineral Capital Concerts.** Tongue and Groove, reggae/rock band. Millennium Park, Highway 62, **Bancroft.** 613-332-1513. \$2. Donations collected for local food bank.
— 7:30: **National Youth Orchestra. In Concert.** Moussa: Cyclius; Ravel: Alborada del Gracioso; Bernstein: Symphonic Dances from West Side Story; Stravinsky: Le Sacre du Printemps. Kingston Gospel Temple, 2295 Princess St., **Kingston.** 613-548-3855. Pwyc. (suggested donation \$20).

Thursday July 30

— *Festival events: Elora Festival; Festival of the Sound; Stratford Summer Music. See Section 5.*
— 7:30: **Brott Music Festival. Jeans n Classics: Tribute to Elton John.** Programme includes Don't Let the Sun Go Down on Me, Tiny Dancer, Rocket Man, Benny and The Jets, Your Song. Jeans n Classics Band; Jean Meilleur, vocalist; John Regan, piano; National Academy Orchestra; Martin MacDonald, guest conductor. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., **Hamilton.** 905-525-7664. \$25; \$20; \$10.

Friday July 31

— *Festival events: Elora Festival; Festival of the Sound; Music at Port Milford; Stratford Summer Music. See Section 5.*

Saturday August 01

— *Festival events: Elora Festival; Festival of the Sound; Music at Port Milford; Stratford Summer Music; Westben Festival. See Section 5.*
— 8:00: **Kitchener-Waterloo Chamber Music Society. Lafayette String Quartet.** Haydn: Quartet in F Op. 74, No. 2; Schaffer: Quartet No. 11; Shostakovich: Preludes and Fugues (arr. Dubinsky); Beethoven: Grosse Fuge Op. 133. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$25(sr); \$20(st).

Sunday August 02

— *Festival events: Elora Festival; Festival of the Sound; Stratford Summer Music; Leith Summer Festival; Westben Festival. See Section 5.*
— 3:00: **Brott Music Festival. High Tea with an Italian Flavour.** Mozart: Clarinet Concerto; Rossini: Variations for Clarinet; Mendelssohn: Symphony No. 4 "Italian". National Academy Orchestra; Boris Brott,

conductor; Giampiero Sobrino, clarinet. St. John's Anglican Church, 272 Wilson St. E., **Ancaster.** 905-525-7664. \$40; \$35.
— 7:00: **Kitchener Musical Society Band. Songs & Dances for Concert Band.** Dave Davidson, conductor. Riverside Park, **Guelph.** 519-576-2129. Free.
— 7:00: **Northdale Concert Band. In Concert.** Stephen Chenette, music director. Aqua Theatre, Couchiching Beach Park, **Orillia.** 416-486-3011. Free.

Monday August 03

— *Festival events: Festival of the Sound; Stratford Summer Music. See Section 5.*

Tuesday August 04

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

Wednesday August 05

— *Festival events: Festival of the Sound. See Section 5.*
— 12:00 noon: **Midday Music With Shigeru. Barrie's Newest Piano Trio.** Works by Mozart, Schumann, Chopin, Liszt. Olga Lishansky, piano; Louise Martin, viola; Michael Adamson, violin. Hi-Way Pentecostal Church, 50 Anne St. N. **Barrie.** 705-726-1181. \$5; free(st).
— 7:00: **Bancroft Chamber of Commerce. Mineral Capital Concerts.** Generations, rock/pop group. Millennium Park, Highway 62, **Bancroft.** 613-332-1513. \$2. Donations collected for local food bank.
— 8:00: **Festival Players of Prince Edward County. Colours of Sound.** Betts. Fields on West Lake, 15786 Loyalist Parkway, **Bloomfield.** 613-471-1991/1-866-584-1991. \$29.95. Also August 6-8, 12-15, 18, 20-21.

Thursday August 06

— *Festival events: Festival of the Sound; Stratford Summer Music. See Section 5.*
— 7:30: **Brott Music Festival. Opera Favourites.** Sinead Sugrue, Michèle Bogdanowicz, soprano; Mia Lennox-Williams, mezzo; Edgar Ernesto Ramirez, tenor; Alexander Hajek, baritone; National Academy Orchestra; Boris Brott, conductor. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W. **Hamilton.** 905-525-7664. \$25; \$20; \$10.
— 7:30: **National Youth Orchestra. In Concert.** Moussa: Cyclius; Ravel: Alborada del Gracioso; Bernstein: Symphonic Dances from West Side Story; Stravinsky: Le Sacre du Printemps. Centre in the Square, 101 Queen St. N., **Kitchener.** 1-888-745-4717. \$28; \$15(st).
— 8:00: **Festival Players of Prince Edward County. Colours of Sound.** See August 5.
— 8:00: **Lakefield College School. Sicilian Jazz Project.** Michael Occhipinti, guitar; Ernie Tollar, saxophone; Louis Simao, bass; Barry Romberg, percussion; Maryem Tollar, vocalist. Bryan Jones Theatre, 4391 County Rd. 19, **Lakefield.** 1-866-273-7697. \$20; \$15(children/youth).

Friday August 07

— *Festival events: Festival of the Sound; Music at Port Milford; Stratford Summer Music; Westben Festival. See Section 5.*
— 8:00: **Festival Players of Prince Edward County. Colours of Sound.** See August 5.

LISTINGS: SECTION 2 CONCERTS: beyond the GTA

Saturday August 08

— *Festival events: Festival of the Sound; Music at Port Milford; Stratford Summer Music; Westben Festival. See Section 5.*
— 2:00 & 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; Westben Festival. See Section 5.*
— 7:00: **Northdale Concert Band. In Concert.** Stephen Chenette, music director. Upper Queen's Park Bandshell, **Stratford.** 416-486-3011. Free.

Wednesday August 12

— 2:00 & 8:00: **Festival Players of Prince Edward County. Colours of Sound.** See August 5.
— 7:00: **Bancroft Chamber of Commerce. Mineral Capital Concerts.** Mirabilia, folk/rock group. Millennium Park, Highway 62, **Bancroft.** 613-332-1513. \$2. Donations collected for local food bank.

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.
— 8:00: **Lakefield College School. Cedar Cross Quartet.** Bryan Jones Theatre, 4391 County Rd. 29, **Lakefield.** 1-866-273-7697. \$20; \$15(children/youth).

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: **Brott Music Festival. Hot Jazz: A Tribute to Ella & Oscar.** Sophia Perlman, singer; Darcy Hepner, saxophone; Darcy Hepner Jazz Orchestra. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., **Hamilton.** 905-525-7664. \$25; \$20; \$10.

Sunday August 16

— *Festival events: Stratford Summer Music. See Section 5.*
— 3:00: **Brott Music Festival. High Tea with Tryon.** Mendelssohn: Songs Without Words, Variations Sérieuses, Andante and Rondo Capriccioso. Valerie Tryon, piano. St. John's Anglican Church, 272 Wilson St. E., **Ancaster.** 905-525-7664 \$40; \$35.
— 7:00: **Kitchener Musical Society Band. Songs & Dances for Concert Band.** Dave Davidson, conductor. Queen's Park, **Stratford.** 519-576-2129. Free.

Wednesday August 19

— 7:00: **Bancroft Chamber of Commerce. Mineral Capital Concerts.** Leela Gilday, aboriginal folk artist. Millennium Park, Highway 62, **Bancroft.** 613-332-1513. \$2. Donations collected for local food bank.

Thursday August 20

— 7:30: **Brott Music Festival. Carmina Burana.** Strauss: Don Juan; Finzi: Dies Natalis; Orff: Carmina Burana. National Academy Orchestra; Arcady Singers; Brott Festival Choir; Leslie Fagan, soprano; John MacMaster, tenor; Peter McGillivray, baritone; Boris Brott, conductor. McIntyre Theatre, Mohawk College, 135 Fennell Ave. W., **Hamilton.** 905-525-7664. \$25; \$20; \$10.
— 8:00: **Festival Players of Prince Edward County. Colours of Sound.** See August 5.

Friday August 21

— 8:00: **Festival Players of Prince Edward County. Colours of Sound.** See August 5.

Wednesday August 26

— 7:00: **Bancroft Chamber of Commerce. Mineral Capital Concerts.** Wilno Blues Band. Millennium Park, Highway 62, **Bancroft.** 613-332-1513. \$2. Donations collected for local food bank.

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.** Russell Strathdee, saxophones; Mark Rutherford, piano. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$5; free(st).

LISTINGS: SECTION 3 IN THE CLUBS: MOSTLY JAZZ

Alleycatz

2409 Yonge St. 416-481-6865
www.alleycatz.ca
Every Mon Salsa Night with Frank Bischoff
Every Tue Whitney Smith's "Swing House" with vocalist **Jen Sagar**
Every Wed Jasmine Bailey & Co. Jazz & Soul
Jul 2 Lady Kane. Jul 3 Lady Kane. Jul 4 Liquid. Jul 9 Lady Kane. Jul 10 Lady Kane. Jul 11 Lady Kane. Jul 16 Soular. Jul 17 Soular. Jul 18 Taxi. Jul 23 Lady Kane. Jul 24 Sonic Playground. Jul 25 Sonic Playground. Jul 30 Lady Kane. Jul 31 Sonic Playground.

Annex Live, The

296 Brunswick Ave. 416-929-3999
www.theannexlive.com
Every Thu Julie McGregor with Norman Amadio.
Every Fri Jake Wilkinson.

Black Swan, The

154 Danforth Ave. 416-469-0537
Every Wed The Danforth Jam w/ Jon Long and Friends 9:30pm.

Castro's Lounge

2116 Queen St E. 416-699-8272
NO COVER
Every Sun Jeremy Rouse Trio (Jazz/Roots) 6-9pm.
Every Mon Smokey Folk (Bluegrass/Rockabilly) 9:30pm.

Chalkers Pub Billiards & Bistro

247 Marlee Ave. 416-789-2531
www.chalkerspub.com
Every 1st Mon Don Thompson/Reg Schwager Nonet.
Every 3rd Mon The Sisters of Sheynville.
Every last Mon Humber College Jazz Ensembles.
Every 1st and 3rd Tue Toronto Fingerstyle Guitar Association.
Every Wed Girls Night Out Vocalist-Friendly Jazz Jam 8:30-12 with host Lisa Particelli (vocals/flute) Peter Hill (p) Ross MacIntyre (b) Norman Marshall Villeneuve (d)
Every Thu International Latin Night: Dance Lesson 7-9, Band 9pm-2am
Every Sat Dinner Jazz 6-9pm
Every Sun Norman Marshall Villeneuve Jazz Brunch 12-3pm; Jazz Up Your Sundays 7-10pm

Chick N' Deli

744 Mount Pleasant Rd. 416-489-3363
www.chickndeli.com
Every Mon Big Band Night.
Every Tue Jam Night.
Every Sat Climax Jazz Band 4-7.

Cobourg, The

533 Parliament St. 416-913-7538
Jazz Sundays 9PM
NO COVER

Commensal, Le

655 Bay St. 416-596-9364
www.commensal.ca
Jazz Fridays 6:30pm - 9:30pm
NO COVER

Concord Café, The

937 Bloor St. W. 416-532-3989

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 Herb 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, pwy.
Every Wed Corktown Ukulele Jam, 8pm.
Jul 1 San Murata, Tony Quarrington & Beverly Taft 8:30pm/\$10. Jul 2 Quincy Bullen Band feat Jenna Glatt 8:30pm/\$10. Jul 3 Peggy Mahon 8:30pm/\$12. Jul 4 Beverly Taft Sings Bossa Nova 4-7pm/\$10, Toronto Art Orchestra 9pm-1am/\$20. Jul 5 Next Generation Jazz Jam with host Robert Scott 3-6pm, George Grosman's Bohemian Swing 8pm/pwy. Jul 9 Joe Schepis Blues Band 8:30pm. Jul 10 Steve Holt 9pm/\$10. Jul 11 Bradley & the Bouncers 9:30pm/\$10. Jul 12 Sean Pinchin Blues 3-6pm/No Cover. Jul 14 Camden Blues 9pm/pwy. Jul 16 Lyne Tremblay 8pm/\$10. Jul 17 Taurean Clark Quintet 9pm/\$10. Jul 18 Riddim Rebels 9:30pm/\$10. Jul 19 Next Generation Jazz Jam with host Robert Scott 3-6pm. Jul 23 Gary Farmer's Troublemakers & Blues Element 8pm/\$8. Jul 24 Eric St-Laurent. 9pm/\$6. Jul 31 George Grosman's Bohemian Swing 9pm/pwy.

Drake Hotel, The

1150 Queen St. W. 416-531-5042
www.thedrakehotel.ca (full calendar)
Every Sun 1-4pm Big Rude Jake Brunch.

Forte Bistro and Lounge

133 Richmond St. W. 416-867-1909
www.fortebistro.ca
Every Wed Live Jazz 6:30-9:30pm with Kira Callahan.

Frida Restaurant

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

Gate 403

403 Roncesvalles 416-588-2930
www.gate403.com
LIVE JAZZ & BLUES every night
No Cover Charge | Pay What You Can
Jul 1 Chantelle Wilson Jazz Duo, Patrick Tevlin's New Orleans Rhythm. Jul 2 Bass & Voice Duo Shannon Butcher & Ross MacIntyre, Joanna Moon Flamenco-Latino with Quebec Edge Quartet. Jul 3 Mike Field Jazz Duo, Incline Jazz Band. Jul 4 Vocalist Joel Hartt celebrates the music of Nat King Cole, Bartek Kozminki's El Mosaico Flamenco Jazz Fusion. Jul 5 Not-So-Modern Jazz Quartet, Starry Nights, Jerry Quintyne Jazz Trio. Jul 6 Double A Jazz Duo, Jeff Scarrott Jazz Band. Jul 7 Joshua Goodman Jazz Band, Julian Fauth-James Thomson-Tim Hamel

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

Blues Trio. Jul 8 Lindsay Beaver Jazz Band, Patrick Tevlin's New Orleans Rhythm. Jul 9 Valerie Sweet Jazz Duo, Kevin Laliberté Latin Jazz Band. Jul 10 Nadia Hosko Jazz Band, Miss Emily & the Blue Callers. Jul 11 Steve Paul Simms Blues Duo, Herb and Ray Jazz Group. Jul 12 Shelley O'Brien Jazz piano solo, Graceful Daddies, Chris Virtue Jazz Quartet. Jul 13 Jorge Garvidia Jazz & Blues Band, Sean Bellaviti Jazz Band. Jul 14 The Queen St. Three, Julian Fauth-James Thomson-Tim Hamel Blues Trio. Jul 15 Tom Juhas Jazz Duo, Patrick Tevlin's New Orleans Rhythm. Jul 16 Donna Garner Piano Solo, String Theory. Jul 17 Ventana 5 Jazz Band, Mr. Rick & the Biscuits Blues & Swing Band. Jul 18 Shrimp Daddy & the Sharpshooters Blues Duo, Doron Zor Jazz and Blues Band. Jul 19 Tony Desmarteau Jazz & Blues Solo, Joanna Morra & the France St. Trio, Doron Zor Jazz & Blues Band. Jul 20 Rommel: Heavy Ethics, James Bellus Fusion Jazz. Jul 21 Michelle Willis, Julian Fauth-James Thomson-Tim Hamel Blues Trio. Jul 22 Scott Pietrangelo Piano Solo, Patrick Tevlin's New Orleans Rhythm. Jul 23 Kenny Simon Guitar Solo, Das Quintet. Jul 24 Fraser Melvin Blues Band, Sabot Latin Jazz Band. Jul 25 Mood Swing Jazz Band, Melissa Boyce and Kevin Laliberté Jazz & Blues Duo. Jul 26 The Tattooed Kids Bastmeyer, Amy Noubarian, Brownman Acoustic Trio. Jul 27 Michele Lawrence Jazz Trio, Araujo, Harnett and Rahbek Jazz Trio. Jul 28 Bossa Tres, Julian Fauth-James Thomson-Tim Hamel Blues Trio. Jul 29 Joe Adamick & Friends "In the Pocket", Patrick Tevlin's New Orleans Rhythm. Jul 30 Ron Natar Blues Trio, Cyndi Carleton Jazz Duo. Jul 31 Darryl Orr Jazz Band, Elizabeth Shepherd Jazz Band.

Grossman's Tavern

"Toronto's Home of the Blues"
379 Spadina Ave. 416-977-1210
www.grossmanstavern.com (complete schedule)
NO COVER
Every Sat Matinee The Happy Pals matinee 4-8pm.
Every Sun Nicola Vaughan Acoustic Jam 4-9pm, The Nationals with Brian Cober: Double Slide Guitar Open Stage Jam 9:30pm-2am.
Jul 2 Don Valley Stompers. Jul 3 Sandi Marie & Company. Jul 16 Patrick Tevlin New Orleans Quartet. Jul 18 Linda Hormone & Friends. Jul 20 Michael Keith. Jul 25 Caution Jam. Jul 31 Frankie Foo.

Harlem Restaurant

67 Richmond St. E. 416-368-1920
www.harlemrestaurant.com
NO COVER Jazz Fridays & Saturdays 7:30-11:00pm.

Home Smith Bar see Old Mill, The

Hugh's Room

"Toronto's home of live Folk and Roots"
2261 Dundas Street West 416-531-6604
www.hughsroom.com (complete music schedule)
Jul 15 Patricia O'Callaghan. Jul 22 Elizabeth Shepherd. Jul 23 SongStudio Song-writing Workshop Student Showcase.

Joe Mama's

317 King St. W. 416-340-6469
Live music every night

Every Sun Bernie Senensky Organ Trio with Nathan Hiltz & Sly Juhas.

Latinada

1671 Bloor St. W. 416-913-9716
www.latinada.com
Live Music Wednesday to Sunday.

Lula Lounge

1585 Dundas St. W. 416-588-0307
www.lula.ca (complete schedule)
Jul 2 CIUT Global Rhythms 20th Anniversary Party. Jul 3 Brazilian Funk Friday with Bracatum. Jul 4 Salsa Saturday with Ricky Franco. Jul 5 Kid-Friendly Sunday Salsa Lesson. Jul 8 CaneFire. Jul 10 Summer Slam Three with McFlies. Jul 11 Salsa Saturday with Café Cubano and DJ Billy Bryans. Jul 12 Companeros. Jul 12 Kid-Friendly Sunday Salsa Lesson. Jul 15 Cara Matthew. Jul 17 Anaconda. Jul 19 Kid-Friendly Sunday Salsa Lesson, Rock'n'Rainbow CD Launch. Jul 24 Le Hot Jazz Ella Fitzgerald Tribute with Dave and Levi. Jul 25 Salsa Saturday with Café Cubano and DJ Billy Bryans. Jul 30 Sante-rias. Jul 31 DJ Chocolate and Patrick Roots present The Arsenals.

Manhattan's Music Club

951 Gordon St., Guelph. 519-767-2440
www.manhattans.ca

Mezzetta Middle Eastern Restaurant

681 St. Clair Ave. W. 416-658-5687
www.mezzettareastaurant.com
Every Wed Jazz Series: sets at 9:00 and 10:15. Cover \$7-10

Momo's Bistro

www.momosbistro.com

N'Awlins Jazz Bar and Dining

299 King St. W. 416-595-1958
www.nawlins.ca
Every Mon Terry Logan.
Every Tue Stacie McGregor.
Every Wed Jim Heineman Trio.
Every Thu Blues Night with Guest Vocalists.
Every Fri/Sat All Star Bourbon St. Band.
Every Sun Terry 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, \$20 minimum per person.
Fridays & Saturdays Ron Davis & Friends 8-11pm, \$12.
Jul 1 Norman Amadio Trio. Jul 2 Laila Biali Trio. Jul 3 Brian Dickinson & Reg Schwager. Jul 4 Bernie Senensky Trio. Jul 5 Gary Williamson Trio.

Pantages Martini Bar and Lounge

200 Victoria St. 416-362-1777
Every Fri Robert Scott.
Every Sat Solo Piano: Various artists.

Pero Lounge

812 Bloor St. W. 416-915-7225
www.perorestaurant.com
Every Sun Archie Alleyne's Kollage Trio with Robi Botos and Artie Roth 8-11pm/\$5.

Pilot Tavern, The

22 Cumberland. 416-923-5716
www.thepilot.ca
Jazz Saturdays 3:30 - 6:30 NO COVER
Jul 2 Bobby Militello (\$15). Jul 4 Kollage.

Jul 4 Grant Stewart Quartet (9pm/\$12). Jul 5 Felix Stussi & Ray Anderson (9pm/\$15). Jul 11 Robi Botos Quartet.

Press Club, The

850 Dundas St. W. 416-364-7183
www.thepressclub.ca
Live music every night, mostly hard rock, folk and indie.
Every Tue Open Jam
Every Second Wed Jazz Jam hosted by trombonist RJ Satchithanathan.

Quotes

220 King St. W. 416-979-7697

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887
www.reservoirlounge.com
Every Mon Sophia Perlman and the Vipers.
Every Tue Tyler Yarema and his Rhythm.
Every Wed Bradley and the Bouncers.
Every Thu Janice Hagen.
Every Fri Big Rude Jake's Swingin' Sextet.
Every Sat Luke Cassis.
Every Sun Luke Nicholson and the Sunday Night Service.

Rex Hotel Jazz and Blues Bar, The

194 Queen St. W. 416-598-2475
www.therex.ca (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 + Kelly Jefferson + Henry Hey + Pete McCann & Dan Weiss, Francisco Mela. Jul 3 Hogtown Syncopators, Joel Frahm with Ernesto Cervini - Adrean Farugia - Jon Maharaj, Chris Tarry Group. Jul 4 Excelsior Dixieland, Laura Hubert Band, DMBQ: Mike Murley, Tara Davidson, David Braid, Jim Vivian and Ian Froman, Fieldtrip: Colin Power, Pat Reid & Mark Nelson with Kelly Jefferson and Jim Head. Jul 5 Club Django, Mr. Marbles with Tom Juhas, Chris Gale, Tyler Emond & Sly Juhas, Melissa Stylianou with Joel Frahm, Jamie Reynolds, Andrew Downing & Anthony Michelli. Jul 6 Project Blue, Roberto Occhipinti. Jul 7 Cindy Fairbank Quartet, Classic Rex Jam. Jul 8 Danny Marks Trio, Lui Botos with the Botos Brothers. Jul 9 Kevin Quain, Peter Hill Quintet. Jul 10 Hogtown Syncopators, Victor Bateman, The Maisies. Jul 11 Abbey's Meltdown, The Homeless, Marcel Aucoin, Michael Davidson. Jul 12 Excelsior Dixieland Jazz, Bohemian Swing, Mr. Marbles, Crusader Rabbit. Jul 13 Peter Hill Quintet, Francisco Pais. Jul 14 Cindy Fairbank, Classic Rex Jazz Jam. Jul 15 Danny Marks Trio, Daniel Jamieson Big Band. Jul 16 Kevin Quain, Aubrey Dale's My ID. Jul 17 Hogtown Syncopators, Victor Bateman, Aubrey Dale's My ID. Jul 18 Abbey's Meltdown, Carey West, Yvette Tollar. Jul 19 Excelsior Dixieland Jazz, Dr. Nick Blues, Mr. Markbles, Arkana Music. Jul 20 Peter Hill Quintet, John Cheesman Jazz Orchestra. Jul 21 Cindy Fairbank Quartet, Classic Rex Jazz Jam. Jul 22 Danny Marks Trio, Filo Machado. Jul 23 Kevin Quain, Mark Eisenman Quintet. Jul 24 Hogtown Syncopators, Victor Bateman, Mark Eisenman Quintet. Jul 25 Abbey's Meltdown, Chris Hunt Tentet + 2, Carey West, Larra Skye Quintet. Jul 26 Excelsior Dixieland Jazz, Freeway Dixieland, Mr. Marbles, Superpowers. Jul 27 Peter

Hill Quintet, John Russon. **Jul 28 Cindy Fairbank Quartet, Classic Rex Jam. Jul 29 Danny Marks Trio, Pat Murray: The Beatles Book. Jul 30 Kevin Quain, Vaughan Misener Trio. Jul 31 Hogtown Syncopators, Victor Bateman, Dave Young Octet.**

Saint Tropez, Le

315 King St. W. 416-591-3600
Live piano jazz 7 days a week
www.lesainttropez.com

Spezzo Ristorante

140 York Blvd. Richmond Hill.
905-886-9703
Live jazz every Saturday.
www.spezzo.com

Statlers Piano Lounge

487 Church St. 416-962-1209
www.statlersonchurch.com (complete week-end and cabaret listings)
MAIN FLOOR: NO COVER
Every Mon Curtains 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 6-9pm.
Every Thu Cocktail Hour with Pam Hyatt, Eric Morin and Ken Lindsey 6pm, Open Mic with Anne-Marie Leonard 9:30pm.
Every Fri Cocktail Hour with Ken Lindsey & Eric Morin 6pm, more.
Every Sat Live Jazz with Ori Dagan 5-8pm, more.
Every Sun J.P. Saxe & Friends, Julie Michels: WINEdown Sundays.
Jul 3 Julie Michels & Dianne Leah. Jul 4 Heather Bambrick.
Happening nightly in the 2nd Floor of Statlers: **CABARET: LIMITED SEATING, Cover Charge + \$10 minimum.**
Calendar available on website. Most shows 60-75 minutes starting at 8pm. Reservations required: online at www.statlersonchurch.com

Stone Grill, The

51B Winchester. 416-967-6565
www.stonegrillonwinchester.com
Every Sun Jazz Brunch 12-3 with Archie Alleyne, 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 9pm
Jazz Festival Shows start at 8pm
Sunday Jazz Matinee 3:30-6:30
Second and Fourth Monday of each month: East End Open Stage
NO COVER
Jul 1 Steven Cole Trio. Jul 2 Bobby Hsu / Sophia Perlman Quartet. Jul 3 Steve Koven Trio. Jul 4 Justin Bacchus Group. Jul 5 Julie Michels & George Koller, The Sidemen. Jul 26 Ori Dagan Trio.

Tequila Bookworm

512 Queen St. W. 416-603-7335
Modern/Experimental Jazz Monday, Thursday, Saturday at 9pm, PWYC
Jul 2 Damian Dobrowolski. Jul 4 Gordon Hyland. Jul 5 Half Beat Mishap. Jul 6 Alanaris. Jul 9 Heather Segger Quartet. Jul 11 The Circles Quartet. Jul 13 Swanwelder, Gennaro. Jul 16 Anthony Szczachor Trio. July 18 Tara Davidson Trio. Jul 20 Cat

LISTINGS: SECTION 3, continued IN THE CLUBS: MOSTLY JAZZ

Toren Band. Jul 23 *Run Stop Run.* Jul 25 *Ryan Oliver Trio.* Jul 27 *Gennaro/Tielli.* Jul 30 *The Worst Pop Band Ever Lite.*

Trane Studio

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

Tranzac

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

Every Mon Angela Bower 7pm, Open Mic Music Nights with Guest Hosts, 10pm.
Every Tue St. Dirt Elementary School 7:30pm.
Every Fri The Foolish Things, 5pm.
Jul 17 Hobson's Choice. Jul 18 Avesta Nakhaei. Jul 26 Lina Allemano Four. Jul 30 David Buchbinder.

Zemra Bar & Lounge

778 St. Clair Ave. W 416-651-3123
www.zemrabarlounge.com
Every Wed Open Mic and Jam.
Every Fri Live Music Fridays.

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. 416-392-6907. Regular admission: \$7.62(adult); \$3.81(sr/youth); \$2.86(child).
***July 12 1:00-5:30: Horizons of Friendship.** *12th Annual Homes, Gardens and Music Tour.* Live music and light refreshments at every home, featuring area musicians. Various locations. 905-372-5483, 888-729-9928, www.horizons.ca
***July 31, dusk (around 9pm): Istituto Italiano di Cultura, Toronto.** *Opera in the Garden.* Screening under the stars of Verdi's *Rigoletto* directed by Jean-Pierre Ponnelle (1982). English subtitles. Guests are invited to bring blankets & a picnic. Pre-show offerings include a cash bar. Garden of the Consulate General of Italy, 136 Beverley St.

(Dundas entrance). 416-921-3802, www.iitoronto.esteri.it In case of rain or strong winds the screening is postponed to the next day.

***August 5 – 9: Rotary Club of Shelburne.** *59th Canadian Open Old Time Fiddle Championship.* Includes fiddle workshops, playdowns & concerts. Various locations, Shelburne ON. 519-925-8620, shelburnefiddlecontest.on.ca Event package: \$40, \$20 (child 12 & under); individual shows range from \$3 (child) to \$20.

***August 6 – 30: New Adventures in Sound Art.** *Sound Travels Indoor Installations.* Five installations that focus on the act of listening. The Loop Studio, Artscape Wychwood Barns, 601 Christie St. #170. 416-652-5115. PWYC. **August 6:** Artist talk & official opening.

***August 14, dusk (around 9pm): Istituto Italiano di Cultura, Toronto.** *Opera in the Garden.* Screening under the stars of Verdi's

Aida directed by Franco Zeffirelli (2007). See July 31.

***August 28, 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.

***Throughout July & August 10:00am-5:00: City of Toronto.** *Fort York Summer Programming.* Fife and drum music performed by the Fort York Drums in the afternoons; daily musket drill & artillery demonstrations. 100 Garrison Road. 416-392-6907. Regular admission: \$7.62(adult); \$3.81(sr/youth); \$2.86(child).

***To October 31: New Adventures in Sound Art.** *Toronto Island Outdoor Sound Sculpture: Sonic Boardwalk* by Kristi Allik/Robert Mulder. Sound installation that generates a microsound landscape activated by the kinetic imprint of passing visitors. Ward's Sound boardwalk. 416-652-5115. Free.

***To October 31: New Adventures in Sound Art.** *Toronto Island Outdoor Sound Sculpture: Synthesycletron* by Barry Prophet. Visitors who encounter the "Synthesycletron" generate power by pedaling on stationary bicycles which in turn activate synthesizers and generate sounds connected

to their movements. Between the pier & the boardwalk on Centre Island. 416-652-5115. Free.

***Orchestras Mississauga.** *14th Annual Giant Used Book Sale.* Donations of books, records, CDs, DVDs, tapes, videos, puzzles, games, comics, sheet music are requested. (NOT accepted: magazines, encyclopedias, Readers Digest Condensed Books, National Geographic.) Drop off at the Sheridan Centre, Lower Level, Fowler Street Entrance, Mississauga, **Tuesdays 1:00-4:00, Thursdays 9am-12 noon.** Pick ups: 647-866-7253. Sale dates: **September 17-20, 2009.**

LECTURES/SYMPOSIA

***August 7-8: Canadian Electroacoustic Community/ New Adventures in Sound Art.** *2009 Toronto Electroacoustic Symposium.* Selection of refereed papers and presentations as well as a keynote lecture by internationally acclaimed scholar Annette Vande Gorne. The Loop Studio, 601 Christie #170. 416-652-5115.

WORKSHOPS

***July 13-17 9:00am-3:30: Home County Folk Festival.** *Youthsongs Summer Camp with Katherine Wheatley.* Junior (ages 9-12)



Etobicoke Centennial Choir

SECTION LEADS REQUIRED

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

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- 🎵 Advanced Harmony & Analysis (Grade 5)
- 🎵 History 1 (Grade 3: Overview)
- 🎵 History 2 (Grade 4: Medieval – Classical)
- 🎵 History 3 (Gr.5: 19th Century – Present)

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Resume Preparation; University application
advising; Audition preparation; Grant Writing

My studio is conveniently located in Annex District (225 Brunswick Avenue)
Please call or email for rates & schedule information, or to make an appointment

416 • 964•9223 Ext.224 tbuell@nextcity.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 13 – 17: University Settlement Music & Arts School/Contact Contemporary Music.** *Music From Scratch.* Youth between the ages of 15 & 21 are invited to participate in a week-long workshop with the Contact Contemporary Music ensemble and composer Juliet Palmer, to create new works for a chamber music ensemble, experiment with sound, learn about the creative process & about contemporary Canadian music. No musical experience is necessary. To register: University Settlement Music & Arts School, 416-598-3444 x243. Free.

***July 15 7:30: Toronto Shapenote Singing** from Sacred Harp. Beginners welcome. Music Room, Bloor Street United Church, 300 Bloor St. W. (at Huron). 416-922-7997 or pleasancecrawford@rogers.com

***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, 292 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 416-652-5115 or naisa@naisa.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



toronto children's chorus

Elise Bradley, Artistic Director



Join the Chorus

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

Audition for the Chorus September 12th!

To arrange a visit or audition, please contact: info@torontochildrenschorus.com, 416.932.8666 ext. 228 or for more details visit www.torontochildrenschorus.com



BEL CANTO SINGERS

are looking for new members! We are a 40-voice SATB choir, under the direction of Virginia Gallop Evoy. Repertoire includes classical, music theatre, folk, jazz and pop tunes. Rehearsals are Tuesdays at St. Nicholas Anglican Church, Birchcliffe.

Contact Elaine Joly at 416-699-4585.
www.belcantochoir.com



KINDRED SPIRITS ORCHESTRA

is looking for musicians who enjoy bringing music alive through an inspiring repertoire in a newly created community orchestra.

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

We are currently looking for all instruments.

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

For more information, visit www.KSOrchestra.ca

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

TORONTO OPERA REPERTOIRE

2010 SEASON AUDITIONS

43rd Season of "Opera for the Rest of Us"

Some roles are still available
in the operas chosen for our 2010 season:

The Marriage of Figaro Cavalleria/Pagliacci

Auditions will be held Saturday, August 8
from 2 pm to 7 pm.

By appointment only,
via voice mail at 416-698-9572
or e-mail at auditions@toronto-opera.com.
All voice types needed, but tenors and baritones
are particularly encouraged to apply.

CHORUS MEMBERS ALSO NEEDED!

You can be part of fully staged, professionally costumed productions of three great operas!

Rehearsals start September 29, 2009.

**No audition necessary, but experience
with choral singing a definite plus!**

More info at www.toronto-opera.com, or write chorusinfo@toronto-opera.com.

art entirely with Sound, Radio, Electronics, and/or Performance through exploration according to their own individual interest – through building a NAISATron, a micro-transmitter, or working with basic recording and editing software. All equipment will be provided by NAISA and no experience is necessary. For more info: 416-652-5115, Nadene: naisa@naisa.ca or Andrew: info@naisa.ca. Limited spots available.

***August 25 8:00: Toronto Folk Singers' Club.** An informal group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Tranzac Club, 292 Brunswick Ave. 416-532-0900.
***July & August: All The King's Voices.** *Summer Sight-Singing and Vocal Technique Courses.* All levels & styles, with instrumental accompaniment provided. Level 1 begins **July 6** (6 classes); level 2 begins **July 20** (6 classes). Info: 416-225-2255 or king44@sympatico.ca, www.allthekingsvoices.ca



**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**

LISTINGS: SECTION 5 summer festivals

Afrofest

Toronto
July 10-12
www.musicafrika.org

Amherst Island Folk Festival

Stella, Ontario
August 14-15
613-384-8282
www.amherstislandfolkfestival.ca

Beaches International Jazz

Toronto
July 17-26
416-698-2152
www.beachsjazz.com

Blue Skies Festival

Clarendon, Ontario
July 31-August 2
613-279-2610

Boxwood Festival

July 19-26
See Musique Royale

Brott Music Festival

Hamilton and Burlington, Ontario
June 13-August 20
1-888-475-9377
www.brottmusic.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 31-August 3
1-888-506-1418
www.canadianguitarfestival.com

Canadian Open

Old Time Fiddle Championship
Shelburne, Ontario
August 5-9
519-925-8620
www.shelburnefiddlecontest.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
1-866-258-3748
www.ottawabluesfest.ca/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
1-877-666-7421
www.cooperstownmusicfest.org

Corso Italia Festival

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

Domaine Forget

St-Irénée, Quebec
June 13-September 5
1-888-336-7438
www.domaineforget.com

Downtown Oakville Jazz

Oakville, Ontario
August 7-9
905-844-4520
www.oakvillejazz.com/introduction

Eaglewood Folk Festival

Pefferlaw, Ontario
August 28-30
www.eaglewoodfolk.com

Electric Eclectics Festival

Meaford, Ontario
July 31-August 2
www.electric-eclectics.com
All events at the Funny Farm, 202 Scotch Mountain Rd.
—Jul 31 8:00: *Concert No. 1.* Artists include Andreas Paolo Perger; Sarah Mangle; Lucas Ligeti, Katie Stelmanis and Corpuse. \$35.
—Aug 01 5:30: *Concert No. 2.* Artists include Odradek; Joda Clement; Antler; Amelia Saul; Yvat. \$35.
—Aug 02 6:00: *Concert No. 3.* Artists include Town Without Pity; Greater Explosives; The Daisy Tree; Exit 2012; Kunst oder Unfall. \$35.

Elora Festival

Elora, Ontario
July 10-August 2
1-888-747-7550
www.elorafestival.com
DH = Drew House, 120 Mill St. E., Elora
EQ = Elora Quarry, County Road 18, Elora
GB = Gambrel Barn, Wellington Road 21, Elora
SJC = St. John's Church, 36 Henderson St. Elora
—Jul 10 8:00: *Opening Night. Berlioz: Requiem.* Lawrence Williford, tenor; Elora Festival Singers; Toronto Mendelssohn Choir; Elora Festival Orchestra; Noel Edison, conductor. GB. \$75. Pre-concert chat.
—Jul 11 4:00: *Prokofiev: Peter and the Wolf.* Jason Cutmore, piano; Daniel Sullivan, organ; Rick Phillips, narrator. SJC. \$25; \$10(children 13 and under).
—Jul 11 8:00: *Oliver Jones Trio.* GB. \$40.
—Jul 12 2:00: *Elora Festival Singers Choral Series.* Guest: Shauna Rolston, cello. SJC. \$35.
—Jul 12 4:00: *Daniel Bolshoy Guitar Recital.* SJC. \$30.
—Jul 15 7:30: *TD Canada Festival Trust Competition.* Final Round. SJC. \$20
—Jul 16 8:00: *Gadj-Gadjo.* Folk ensemble combining classical, jazz and Klezmer. GB. \$20.
—Jul 16 8:00: *St. John's Festival Exchange.* Gilliland: Jazz Suite for Clarinet and String Quartet; Mozart: Clarinet Quintet K581; Corlis: Missa Pax. New Zealand String Quartet; Elora Festival Singers; James Campbell, clarinet; Noel Edison, conductor. SJC. \$35.
—Jul 17 8:00: *Dawn Upshaw, soprano.* GB. \$60-\$150.
—Jul 18 2:00: *Lawrence Williford, tenor.* Folk-songs by Benjamin Britten. Guest: Jennifer Swartz, harp. SJC. \$30.
—Jul 18 4:00: *Handel Organ Concerti.* Elora Festival Baroque Players; Michael Bloss, organ. SJC. \$30.
—Jul 18 8:00: *Capital Brassworks.* Ottawa brass ensemble with music by Byrd, Bach, Holst, and others. GB. \$40.
—Jul 19 2:00: *Music for Choir and Brass.* Jongen: Messe en l'honneur du Saint-Sacrement Op.130. Capital Brassworks; Elora Festival Singers; Noel Edison, conductor. GB. \$35.
—Jul 19 4:00: *An Afternoon of Liszt.* André Laplante, piano. SJC. \$45.
—Jul 21 8:30: *Natalie MacMaster.* Folk violinist presenting East Coast music. EQ. \$40.
—Jul 22 8:30: *Sound Over All Waters.* Paul Halley, piano; Nick Halley, percussion; Theresa Thomason, vocals; Elora Festival Singers. EQ. \$40.
—Jul 23 8:30: *Serena Ryder, vocalist.* EQ. \$40.
—Jul 24 8:00: *Carmina Burana.* Orff; Carmina Burana; Brahms: Variations on a Theme by Haydn Op.56b. James Anagnoson, Leslie Kinton, piano duo; Laura Whalen, soprano; Colin Ainsworth, tenor; Peter Brett, baritone; Andy Morris, Ed Reifel, percussion; Elora Festival Singers, Noel Edison, conductor. GB. \$45.
—Jul 25 2:00: *Life Begins at 30.* Mozart: Piano Quartet K493; Brahms: Piano Quartet Op.25. Elora Festival Chamber Players. SJC. \$30.
—Jul 25 4:00: *David Eggert, cello.* Music by Bach, Kodaly, and Gabrieli. SJC. \$20.
—Jul 25 8:00: *Lily Frost: the Billie Holiday Songbook.* Canadian singer-songwriter. GB. \$40.
—Jul 26 2:00: *The Fairy Queen.* Purcell. Suzie Leblanc, soprano; Lawrence Williford, tenor; Daniel Lichti, bass; Colin Fox, narrator, Derek Boyes, Arlene Mazzerolle, actors; Marie-Nathalie Lacoursière, choreographer; Elora Festival Singers; Toronto Masque Theatre; Noel Edison, conductor. GB. \$50.
—Jul 28 4:00: *Academy of Music Student Recital.* DH. \$10.
—Jul 29 4:00: *Academy of Music Student Recital.* DH. \$10.
—Jul 30 4:00: *Academy of Music Student Recital.* DH. \$10.
—Jul 30 8:00: *Africa to Appalachia.* Jayme Stone, banjo; Mansa Sissoko, singer-songwriter. GB. \$20.
—Jul 31 4:00: *Academy of Music Student Recital.* SJC. \$25.
—Jul 31 8:00: *A Night at the Opera.* Music by Puccini, Bizet, Délibes, and others. Joni Henson, soprano; Maria Soulis, alto; Marc Hervieux, tenor; Greg Dahl, baritone; Elora Festival Singers; Toronto Mendelssohn Choir; Stuart Hamilton, narrator; Noel Edison, conductor. GB. \$50.
—Aug 01 2:00: *Zapp String Quartet.* SJC. \$30.
—Aug 01 4:00: *The Kreutzer Project.* Janacek: String Quartet No.1; Beethoven: Cello Quintet in A. Penderecki Quartet; Colin Fox, narrator. SJC. \$30.
—Aug 02 3:00: *Coronation Anthems.* Handel: Coronation Anthems; Haydn: Lord Nelson Mass. Marion Samuel-Stevens, soprano; Michael Uloth, bass; Elora Festival Singers; Elora Festival Orchestra; Noel Edison, conductor. GB. \$45.

Fergus Scottish Festival

Fergus, Ontario
August 7-9
1-866-871-9442
www.fergusscottishfestival.com

Festival 500

July 5-12
St. John's NF
709-738-6013
www.festival500.com

Festival du Loup

July 17-19
Penatanguishine, Ontario
705-533-3200
www.festivalduloup.on.ca

Festival Alexandria

North Lancaster, Ontario
June 28-July 26
613-347-1602
www.theabbey.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 Lamèque

Lameque NB
July 13-26
1-800-320-2276
www.festivalbaroque.com

Festival of Lights

Peterborough, Ontario
June 20-August 22
www.festivaloflights.ca
1-800-461-6424

Festival of the Sound

Parry Sound, Ontario
July 17-August 9
1-866-364-0061
www.festivalofthesound.ca
CSC = Charles Stockey Centre for the Performing Arts, 2 Bay St., Parry Sound
IM = Inn at Manitou, Lake Manitouwabing, McKellar
IQ = Island Queen
MVC = MV Chippewa
—Jul 17 7:30: *Gala Opening Concert: Gold Medal Brass*. Music with an Olympic Theme. Copland: Fanfare for the Common Man; Williams: Olympic Fanfare; Williams: Summon the Heroes; others. Hannaford Street Silver Band; guest: the Canadian Brass. CSC. \$31-\$40.
—Jul 18 7:30: *Swing that Music: A Tribute to Louis Armstrong*. The Canadian Brass. CSC. \$31-\$40.
—Jul 19 2:30: *Music for a Summer Afternoon*. Haydn: Piano Trio in A Hob XV:18; Bach: Chaconne in d BWV 1004; Mendelssohn: Trio No.1 in d Op. 49. The Gryphon Trio; guest: Frederieke Saeijs, violin. CSC. \$16-\$25.
—Jul 19 7:30: *Jan and Friends*. Mozart: Clarinet Trio K498; Messiaen: Preludes; Chopin: Piano Concerto No. 1 Op.11. Jan

Lisiecki, piano; James Campbell, clarinet; Gillian Ansell, viola; New Zealand String Quartet. CSC. \$22-\$31.
—Jul 21 12:00 noon: *Music for a Summer Noon*. Bach: Goldberg Variations BWV988. Leopoldo Erice, piano. CSC. \$16-\$19.
—Jul 21 7:30: *Music for a Summer Evening*. Schumann: Frauenliebe und Leben; Brahms: German Requiem. Op.45. Marion van den Akker, mezzo-soprano; Rian de Waal, piano; Anagnoson & Kinton, duo piano; Beverley Johnston, percussion; Toronto Mendelssohn Choir; Noel Edison, conductor. CSC. \$26-\$35.
—Jul 22 12:00 noon: *Jan and Janina: Exploring Chopin*. Selected Chopin Etudes. Jan Lisiecki, piano. CSC. \$16-\$19.
—Jul 22 2:30: *The Art of Transcription*. Bach: Fantasy and Fugue in g (arr. Liszt); Chopin: 6 Chants Polonais (arr. Liszt); Liszt: Reminiscences de Norma. Rian de Waal, piano. CSC. \$16-\$19.
—Jul 22 7:00: *Sunset on the Bay Musical Cruise*. Marion van der Akker, mezzo-soprano; James Campbell, clarinet; Moshe Hammer, Frederieke Saeijs, violin; Rian de Waal, Leopoldo Erice, Jan Lisiecki, piano; New Zealand String Quartet. IQ. \$35.
—Jul 23 12:00 noon: *Music for a Summer Noon – Classical Benny*. Bartok: Contrasts Sz111; Bernstein: Sonata for Clarinet and Piano; Gershwin/Heifetz: Prelude. James Campbell, clarinet; Moshe Hammer, violin; Rian de Waal, Leopoldo Erice, piano. CSC. \$16-\$19.
—Jul 23 2:30: *Music for a Summer Afternoon*. Albeniz: Cantos de Espana Op.232; Granados: Danzas Espanolas; de Falla: Songs; Sarasate: Carmen Fantasy. Marion van den Akker, mezzo-soprano; Rian de Waal, Leopoldo Erice, piano; Frederieke Saeijs, violin. CSC. \$16-\$19.
—Jul 23 7:30: *Music for a Summer Evening*. Handel/Halvorsen: Passacaglia for violin and cello; Bach: Cello Suite BWV 1009; Mozart: Piano Quartet K.478. Moshe Hammer, violin; Tsuyoshi Tsutsumi, cello; Janina Fialkowska, piano; New Zealand String Quartet. CSC. \$22-\$31.
—Jul 24 12:00 noon: *Music for a Summer Noon*. de Falla: Siete Canciones Populares; Loevendie: Shuffle for violin and piano; Franck: Sonata for Violin and Piano. Frederieke Saeijs, violin; Leopoldo Erice, piano. CSC. \$16-\$19.
—Jul 24 2:30: *Music for a Summer Afternoon*. Mozart: Fantasy in c K.475; Schumann: Carnival of Venice Op.26; Ravel: Sonatine; Chopin: Scherzo No. 2 Op.31. Janina Fialkowska, piano. CSC. \$16-\$19.
—Jul 24 7:30: *Music for a Summer Evening in the Mendelssohns' Parlour*. Mendelssohn: Octet Op.20; Concert Piece Op.113; Songs Without Words; Violin Sonata Op.4. James Campbell, clarinet; David Bourque, basset horn; Leopoldo Erice, piano; New Zealand String Quartet; Penderecki String Quartet. CSC. \$26-\$35.
—Jul 25 7:30: *Music for a Summer Evening*. Mozart: Piano Concerto No.14 K.449; Bach: Violin Concerto BWV1041; Vivaldi: Concerto Grosso Op. 2 No.11; Brenda: Concerto for Flute and Strings. Suzanne Shulman, flute; Frederieke Saeijs, Moshe Hammer, Helene Pohl, violin; Rolf Gjelsten, cello; Janina Fialkowska, piano; Festival Chamber Orchestra. CSC. \$31-\$40.
—Jul 26 7:30: *Goodman at 100*. A tribute to

Benny Goodman. James Campbell, clarinet; Gene DiNovi, piano; Graham Campbell Band. CSC. \$60.
—Jul 27 7:00: *Sunset on the Bay Musical Cruise*. A sunset cruise aboard the Island Queen with folk songs from around the world. Elora Festival Singers, Noel Edison, conductor. IQ. \$35.
—Jul 28 12:00 noon: *Music for a Summer Noon*. Halley: Freedom Trilogy; Whitacre: I Thank You Lord for this most Amazing Day; Chatman: Remember; Gould: So You Want to Write a Fugue? Elora Festival Singers, James Campbell, clarinet; Noel Edison, conductor. CSC. \$16-\$19.
—Jul 28 2:30: *Music for a Summer Afternoon*. Brahms: Six Piano Pieces Op.118; Schumann: String Quartet Op.41 No. 3. Leipzig String Quartet; Paul Stewart, piano. CSC. \$16-\$19.
—Jul 28 6:00 & 8:00: *Gala Dinner and Concert at Manitou*. Russell Braun, baritone; Carolyn Maule, piano. IM. \$150 (includes dinner).
—Jul 29 12:00 noon: *Music for a Summer Noon*. Saint-Saens: Sonata in E flat for Clarinet and Piano Op.167; Tchaikovsky: Dumka Op.59; Haydn: String Quartet Op.76 No. 3 "Emperor". James Campbell, clarinet; Paul Stewart, piano; Leipzig String Quartet. CSC. \$16-\$19.
—Jul 29 2:30: *Music for a Summer Afternoon*. Medtner: Piano Sonata No.1 Op.5; Beethoven: Cello Sonata Op. 5 No. 2. Paul Marleyn, cello; Paul Stewart, piano. CSC. \$16-\$19.
—Jul 29 7:30: *Music for a Summer Evening*. Mozart: Clarinet Quintet K.581; Brahms: Piano Quartet Op.34. James Campbell, clarinet; André Laplante, piano; Leipzig String Quartet. CSC. \$26-\$35.
—Jul 30 12:00 noon: *Music for a Summer Noon*. Haydn: String Quartet Op.74 No.3; Schubert: Piano Sonata D.960. André Laplante, piano; Lafayette String Quartet. CSC. \$16-\$19.
—Jul 30 2:30: *Music for a Summer Afternoon*. — *Painted Sound*. Stravinsky: Petrouchka. Anagnoson & Kinton, piano duo; Alan Stein, visuals. CSC. \$16-\$19.
—Jul 30 7:30: *Music for a Summer Evening*. Williams: Air & Simple Gifts; Smetana: Piano Trio Op.15; Brahms: String Sextet Op.36. James Campbell, clarinet; Yaviv Aloni, viola; Lafayette String Quartet; Trio Hochelaga. CSC. \$22-\$31.
—Jul 31 12:00 noon: *Music for a Summer Noon*. Haydn: Piano Trio Hob XV:25; Mendelssohn: Piano Trio No.2 Op.66. Trio Hochelaga. CSC. \$16-\$19.
—Jul 31 2:30: *Music for a Summer Afternoon*. Fauré: Three Nocturnes Op.33; Ravel: Sonatine; Chopin: Four Impromptus. Stéphane Lemelin, piano. CSC. \$16-\$19.
—Jul 31 7:30: *Music for a Summer Evening*. Mendelssohn: String Quintet No.2 Op.87; Brahms: Variations on a Theme by Haydn Op.56b; Bach: Concerto for Two Pianos BWV 1060. Yaviv Aloni, viola; Anagnoson & Kinton, piano duo; Lafayette String Quartet. CSC. \$22-\$31.
—Aug 01 7:30: *Jazz Canada*. Swing, bop, and modern jazz. David Young Octet. CSC. \$22-\$31.
—Aug 02 2:30: *Improvisations on a Sunday Afternoon*. Mark Fewer, violin; David Young, bass; David Braid, piano; Zapp String Quartet. CSC. \$16-\$25.

—Aug 02 7:30: *Swing Swing Swing*. A tribute to the big band era. Toronto All-Star Big Band; guest: Peter Appleyard. CSC. \$22-\$31.
—Aug 03 7:00: *Sunset on the Bay Musical Cruise*. Music with a summer theme aboard the Island Queen. Kevin Turcotte, trumpet; David Young, bass; Gary Williamson, piano; Terry Clarke, drums; Carol McCartney, vocals. IQ. \$35.
—Aug 04 12:00 noon: *Music for a Summer Noon*. Mozart: Serenade No. 12 K.388; Dvorak: Serenade Op.44. Festival Winds. CSC. \$16-\$19.
—Aug 04 2:30: *Music for a Summer Afternoon*. Music for clarinet, guitar, and string quartet. James Campbell, clarinet; Graham Campbell, guitar; Zapp String Quartet. CSC. \$16-\$19.
—Aug 04 8:00: *Primadonna Goes into the Woods*. Mary Lou Fallis, soprano; Peter Tieffenbach, piano. IM. \$65.
—Aug 05 12:00 noon: *Music for a Summer Noon: Horns Aplenty*. Gougeon: Jupiter from Six Thèmes solaires; Beethoven: Horn Sonata Op.17; Mozart: Duo for Horn K.487; Reicha: Trios for Horn Op.82; Schumann: Konzertstück for Four Horns Op. 86. James Sommerville, Ken MacDonald, Neil Spaulding, Allene Hacklema, horns; Aimée Tsuchiya, piano. CSC. \$16-\$19.
—Aug 05 2:30: *Music for a Summer Afternoon*. Handel: Water Music Suite No.1 and No.3; Arrival of the Queen of Sheba. Festival Baroque. CSC. \$16-\$19.
—Aug 05 7:30: *Music for a Summer Evening*. Haydn: String Quartet Op.74 No.1; Rossini: Duo for Cello and Bass; Schubert: Rondo for Violin and Strings D.438; Beethoven: String Quartet Op.123. Mark Fewer, violin; Marc Johnson, cello; Joel Quarrington, double bass; Penderecki String Quartet. CSC. \$22-\$31.
—Aug 06 12:00 noon: *Music for a Summer Noon*. Music inspired by the Ballets Russes. Debussy: Afternoon of a Faun; Satie: Gymnopadies; Stravinsky: The Rite of Spring. Festival Ensemble; York2 Piano Duo. CSC. \$16-\$19.
—Aug 06 2:30: *Music for a Summer Afternoon*. Holst: The Planets. York2 Piano Duo. CSC. \$16-\$19.
—Aug 06 7:30: *Music for a Summer Evening*. Gilliland: Rhumba; Poulenc: Le bal masqué; Mozart: Serenade for 13 Woodwinds K.361. Guy Few, trumpet; Carolyn Maule, piano; Russell Braun, baritone; Festival Winds. CSC. \$25-\$36.
—Aug 07 9:00am: *Winds on the Water*. A morning cruise on M.V. Chippewa with the Festival Winds. MVC. \$65.
—Aug 07 12:00 noon: *Music for a Summer Noon*. Weber: Trio for Flute, Cello and Piano Op.63; Glick: Suite Hebraïque No.5; Hindson: Chrissietina's Magic Fantasy. Suzanne Shulman, flute; Mark Fewer, Jeremy Bell, violin; Marc Johnson, cello; John York, piano. CSC. \$16-\$19.
—Aug 07 2:30: *Music for a Summer Afternoon*. Schubert: Octet D.803. James Campbell, clarinet; James McKay, bassoon; James Sommerville, horn; Joel Quarrington, double bass; Penderecki String Quartet. CSC. \$16-\$19.
—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. \$26-\$35.

—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-Saens: Danse Macabre; Smetana: The Moldau; Rachmaninoff: Italian Polka. Orford Six Pianos. CSC. \$25-\$36.
—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. \$26-\$35.

Flower City Music Festival

Brampton, Ontario
July 3-August 28
905-874-2844
www.myrosetheatre.ca

Forest Festival

Haliburton, Ontario
August 20-23
705-754-2198
www.theforestfestival.com

Francofolies de Montréal

Montreal QC
July 30-August 9
1-888-444-9114
www.francofolies.com

Glimmerglass Opera

Cooperstown NY
July 18-August 25
607-547-2255
www.glimmerglass.org

Goderich Celtic Roots Festival

Goderich, Ontario
August 7-9
519-524-8221
www.celticfestival.ca

Harbourfront Centre

Toronto
416-973-4000
www.harbourfrontcentre.com
—Canada Day, July 1
—Hot Spot, July 3-5
—Beats Breaks and Culture, July 10-12
—Mexico Beyond Expectations, July 16-19
—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
705-457-9933
www.highlandssummerfestival.on.ca

Hillside Festival

Guelph, Ontario
July 24-26
519-763-6396
www.hillsidefestival.ca

Home County Folk Festival

London, Ontario
July 16-19
519-432-4310
www.homecounty.ca
VP = Victoria Park, Richmond St.
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 16 9:00: *Joel Plaskett*. APH. \$15.
—Jul 17 6:00 to 10:30: *Victoria Park Festival*. Artists include Jill Barber, Alistair Brown, Betty & The Bobs, David Essig, Little Miss Higgins, Paul Langille, Anne Lindsay. VP. Free.
—Jul 17 10:00: *The Sadies*. APH. \$10.
—Jul 18 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 19 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 Alistair Brown, Alison 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
1-800-663-2787
www.huntsvillefestival.on.ca

Indiafest

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

Indian River Festival

Kensington, PEI
July 3-August 30
1-866-856-3733
www.indianriverfestival.com

Kincardine Summer Music Festival

Kincardine, Ontario
August 2-15
519-396-9400
www.ksmf.ca

Lanaudière Festival

Joliette QC
July 4-August 2
1-800-561-4343
www.lanaudiere.org

Latvian Song Festival in Canada

Hamilton
July 1-5
www.latviansongfest.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 Fallis, soprano; Peter Tiefenbach, piano. \$24; \$12(18 and 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 Loach*, piano. \$24.
—Aug 29 7:30: *Laura Andriani*, violin, *Robert Kortgaard*, piano. \$24.

Live from the Rock Folk Festival

Red Rock, Ontario
August 7-9
705-345-5552
www.livefromtherock.com

Mariposa Folk Festival

Orillia, Ontario
July 3-5
705-326-3655
www.mariposafolk.com

Markham Jazz Festival

Markham, Ontario
August 14-16
905-471-5299
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 3-7
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
StMM = St. Mary Magdelene Church, 35 Main St., Picton
—Jul 24 8:00: *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.sharontemple.ca
See Section 1: July 5.

Music Niagara

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

Northern Lights Festival Boreal

Sudbury, Ontario
July 3-5
705-674-5512
www.nlfbssudbury.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.oshawajazzandbluesfestival.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
705-874-6796
www.pff.pauart.com

Prince Edward County Jazz Festival

Picton, Ontario
August 18-23
1-877-411-4761
www.pecjazz.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
RGT = Royal George Theatre, 85 Queen St.
FG = Fort George, 26 Queen St.
—April 01-November 01: *Sunday in the Park with George*. Sondheim. RGT. \$45-\$83.
—Jun 09-October 31: *Play, Orchestra, Play*. Coward. RGT. \$45-\$83.
—Jul 12 8:30: *Measha Bruegggosman in Concert*. Guests: Michael Kaeshammer, jazz piano; and Marcus Nance, baritone. FG. \$50-\$65.

Stewart Park Festival

Perth, Ontario
July 17-19
613-264-1190
www.stewartparkfestival.ca

Stratford Shakespeare Festival

Stratford, Ontario
Throughout summer
1-800-567-1600
www.stratfordfestival.ca
—Jun 05 to Oct 31: *West Side Story*. Bernstein/Sondheim. Gary Griffin, director. Festival Theatre, 55 Queen St. \$48.75-\$98.75.
—Jun 20 to Nov 01: *A Funny Thing Happened on the Way to the Forum*. Sondheim. Des McAnuff, director. Avon Theatre, 99 Downie St.

Stratford Summer Music

Stratford, Ontario
July 20-August 16
519-271-2101
www.stratfordsummermusic.ca
BC = Balzac's Café, 149 Ontario St.
CR = Church Restaurant, 70 Brunswick St.
KPC = Knox Presbyterian Church, 142 Ontario St.
LQP = Lower Queen's Park, Stratford
MB = Music Barge
PR = Pazzo Ristorante, 70 Ontario St.
SA = St. Andrews Church, 25 St. Andrew St.
SCH = Stratford City Hall, 1 Wellington St.
—Jul 20 9:30: *Opening Night- Sibold's Grand Illumination*. Fireworks display. LQP. Free.
—Jul 23 11:15am: *Celebrating Henry Purcell*. Andrew Gant, organ; Tactus Vocal Ensemble. SA. \$20.
—Jul 23 12:30: *BargeMusic*. TorQ Percussion Quartet. MB. Free.
—Jul 24 11:15am: *Celebrating George Frederick Handel*. Andrew Gant, organ; Tactus Vocal Ensemble. SA. \$20.
—Jul 24 12:30: *BargeMusic*. TorQ Percussion Quartet. MB. Free.
—Jul 24 8:30: *Tango Night*. Fund-raising event. Isabel Bayrakdarian. CR. \$150 (includes dinner).
—Jul 24 9:00 & 10:30: *Jazz at Pazzo*. Joel Quarrington, double bass; Julie Michels, vocals. PR. \$20 cover charge.
—Jul 25 10:30am: *Guerrilla Music*. Various downtown locations. Free.
—Jul 25 11:15am: *Celebrating Felix Mendelssohn*. Andrew Gant, organ; Tactus Vocal Ensemble. SA. \$20.
—Jul 25 12:30 & 3:00: *BargeMusic*. TorQ Percussion Quartet. MB. Free.
—Jul 25 9:00 & 10:30: *Jazz at Pazzo*. Joel Quarrington, double bass; Julie Michels, vocals. PR. \$20 cover charge.
—Jul 26 10:30am: *Guerrilla Music*. Various downtown locations. Free.
—Jul 26 12:30 & 3:00: *BargeMusic*. Chameleon Barbershop Quartet. MB. Free.
—Jul 29 11:15am: *Maureen Forrester Next Generation*. Canadian Artist. Amy Horvey, trumpet. SCH. Donation.
—Jul 29 2:00: *A Portrait of Isabel Bayrakdarian No. 2*. Isabel Bayrakdarian, soprano. SA. \$35.
—Jul 30 11:15am: *The Beauty and Emotion of Bach*. Cameron Carpenter, organ. KPC. \$30.
—Jul 30 12:30: *BargeMusic*. Sax-O-Matics Quartet. MB. Free.
—Jul 30 2:00: *Family Programming with the*

Sax-O-Matics. Free.

—Jul 31 11:15am: *Fearless: Cameron's Choices*. Cameron Carpenter, organ. KPC. \$30.

—Jul 31 12:30: *BargeMusic*. Sax-O-Matics Quartet. MB. Free.

—Jul 31 2:00: *A Portrait of Isabel Bayrakdarian No.3 - Songs of my Heritage*. Isabel Bayrakdarian, soprano; guests: the Elmer Iseler Singers. SA. \$35.

—Jul 31 9:00 & 10:30: *Jazz at Pazzo*. Celso Machado, Brazilian jazz guitar. PR. \$20 cover charge.

—Aug 01 10:30am: *Guerrilla Music*. Various downtown locations. Free.

—Aug 01 11:15am: *Organsmic Fireworks*. 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.

—Aug 01 11:30: *Saturday Night Live Cabaret*. Barbara Fulton trio salutes Duke Ellington. CR. \$35.

—Aug 02 9:00am: *Soundwalk*. Downtown audio excursion with composer Peter Hatch. CH. Free.

—Aug 02 10:30am: *Guerrilla Music*. Various downtown locations. Free.

—Aug 02 12:30 & 3:00: *BargeMusic*. The Chant'Elles Barbershop Quartet. MB. Free.

—Aug 02 2:00: *Organ Heritage Program - The Organ in America*. Christopher Dawes; Julie Wilhelm, other guests. KPC. \$10 donation.

—Aug 03 3:00: *Simcoe Holiday - The OLG Bluegrass Blowout*. Creaking Tree String Quartet; Foggy Hogtown Boys; Oh Susanna; Lickin' Good Fried; The Good Right Arm String Band. QP. Admission by donation.

—Aug 06 12:30: *BargeMusic*. Light of East Ensemble. 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 Ensemble. MB. Free.

—Aug 07 9:00 & 10:30: *Jazz at Pazzo*. Duane Andrews Duo, gypsy jazz guitars. PR. \$20 cover charge.

—Aug 08 10:30am: *Guerrilla Music*. Various downtown locations. Free.

—Aug 08 11:15am: *Masterpieces of Classical Repertoire*. Brahms: Piano Quartet No.2 Op.26. Made in Canada Quartet. SA. \$25.

—Aug 08 12:30 & 3:00: *BargeMusic*. Light of East Ensemble. MB. Free.

—Aug 08 9:00 & 10:30: *Jazz at Pazzo*. Duane Andrews Duo, gypsy jazz guitars. PR. \$20 cover charge.

—Aug 08 11:30: *Saturday Night Live Cabaret*. Chilina Kennedy and Gerald Isaac; Ruth Morawetz, piano. CR. \$35.

—Aug 09 10:30am: *Guerrilla 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 Hogtown Boys. MB. Free.

—Aug 14 10:00am: *The Coffee Cantata*. Bach: Cantata BWV 211. BC. Free.

—Aug 14 12:30: *BargeMusic*. Foggy Hogtown Boys. MB. Free.

—Aug 14 9:00: *Jazz at Pazzo*. Michael

Occhipinti and the Sicilian Jazz Project. PR. \$20 cover charge.

—Aug 15 10:00am: *The Coffee Cantata*.

Bach: Cantata BWV 211. BC. Free.

—Aug 15 10:30am: *Guerrilla 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 Occhipinti and the Sicilian Jazz Project. 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. SCH. Free.

—Aug 16 10:00am: *The Coffee Cantata*. Bach: Cantata BWV 211. BC. Free.

—Aug 16 10:30am: *Guerrilla Music*. Various downtown locations. Free.

—Aug 16 12:30: *BargeMusic*. Guelph Pipe Band. MB. Free.

—Aug 16 7:30: *RBC Festival Finale: Legacy of Hope: A Tribute to America*. Jackie Richardson; Andrew Craig; St. Mary's Festival Youth Singers; the Nathaniel Dett Chorale; Brainerd Blyden-Taylor, conductor. KPC.

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—Jul 05 2:00: *Symphony*. See July 4. \$43-\$55.

—Jul 11 2:00: *Così fan tutte*. Mozart. UBC Opera Ensemble; Nancy Hermiston, music director; piano accompaniment. \$35.

—Jul 12 2:00: *Così fan tutte*. Mozart. See July 11. 1:00: Pre-concert chat.

—Jul 14 7:00: *For Whom the Bell Tolls*. Celebration of Edgar Allan Poe's 100th birthday, with music by Liszt and Brahms. André Laplante, piano; Chick Reid, actor. \$35.

—Jul 18 5:00, 7:00 & 9:00: *Schubertide: Esterhazy 1809*. Songs and chamber music by Mendelssohn, Haydn, Schubert. Virginia Hatfield, soprano; Jansonius String Quartet. \$16 per segment; \$48.60 for all three.

—Jul 19 2:00: *4 Seasons Harp Quartet*. Vivaldi: *The Four Seasons* (arr.); and other works. \$35.

—Jul 21 7:00: *Donna & Brian*. Opera, art-song and Broadway. Donna Bennett, soprano; Brian Finley, piano. \$35.

—Jul 23 2:00: *Broadway in the Barn*. Donna Bennett, soprano; Gabrielle Prata, mezzo; Mark DuBois, tenor; Robert Longo, baritone; Brian Finley, piano. \$35.

—Jul 24 7:30: *Transport of Delight*. Songs by Flanders and Swann. David Kemp, baritone; Brian Jackson, piano. \$35.

—Jul 25 7:30: *Saturday Night at the Opera*. Sally Dibblee, soprano; Kimberly Barber, mezzo; James McLean, tenor, John Fanning, baritone. \$42.

—Jul 28 7:00: *Janina Fialkowska, piano*. Works by Mozart, Chopin, Schumann and others. \$35.

—Aug 01 7:30: *Montreal Guitar Trio*. \$35.

—Aug 02 2:00: *Don Ross, guitar*. \$35.

—Aug 04 7:00: *Tabla of the Night*. Vineet Vyas, tabla; Bagashree Vaze, singer/dancer; and others. \$35.

—Aug 07 7:30: *La chanteuse et le guitar*. Carmen Genest, vocalist; and David Jacques, guitar. \$35.

—Aug 08 2:00: *Joe Sealy and the Jazzbirds*. \$35.

—Aug 09 12:00 noon: *Finale: Havana Remembered*. Hilario Duran, with 12-piece band. \$65.

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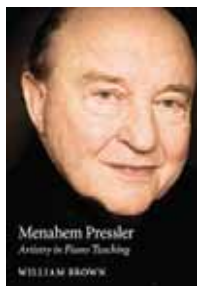
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Book Shelf

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**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 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 I'd have a cold, 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."

Menahem Pressler is in Toronto with Toronto Summer Music from July 20 until July 25, coaching piano and chamber ensembles. On July 23 he gives a concert with Pressler & Friends at 8:00 in the MacMillan Theatre.

Pressler performs with the Emerson String Quartet on October 2009 8:00 in Koerner Hall.

**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 German culture. 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

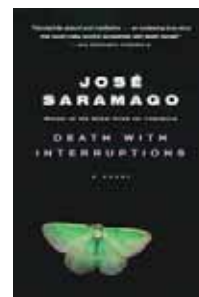
In this brilliant and very funny novel, the Portuguese writer José Saramago imagines that death takes a holiday. But the citizens of the unnamed country where nobody is dying fail to appreciate the gift of eternal life. What's more, it's a disaster for undertakers, hospitals, life insurance companies, 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.



DISCOVERIES

recordings reviewed
EDITOR'S CORNER

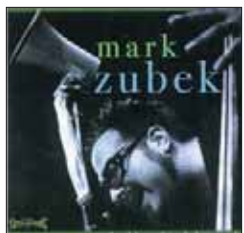
The first disc to cross my desk this month was one of a plethora of new releases from the Canadian Music Centre. Launched with a concert at the Enwave Theatre at the end of May, pianist Eve Egoyan's *Simple Lines of Enquiry* (Centrediscs CMCCD 14609) features a cycle of 12 interrelated pieces by



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 tempi, this evocative set encompasses variations on a single contemplative mood. The melodic material is likewise similar from movement to movement, all based on the tone 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 had here. With her patient attention to detail and willingness not to rush the space between the notes, Eve Egoyan 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 *twentytwo dollarfishlunch* (Fresh Sound Records FSNT 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 collaborations 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 Seamus Blake on tenor saxophones and Mark's brother Kevin Zubek on drums. All the tracks are originals composed by Zubek and original they are, notwithstanding the perceptible 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 show the influence of time spent producing singer/

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 *Paradox* and curiously we are left with the impression of 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 *Concours Molinari 2005/2006* (ATMA ACD2 2368) 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 Hurtado (Mexico), and a tie for third (\$500 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 befriend the listener. Personally I would have awarded the prizes in the reverse order, with Yip's more abrasive *Yi Bi* my preferred work. Kudos 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).



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 Eddie Paton on a host of guitars, Drew Birston 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 share writing credits on most of the tunes, with a little help from Erik Satie and Pete Townsend along the way. Special guests in this eclectic mix include, among others, the vocals of Maryem Tollar, George

Gao's erhu, Basham Bishara's oud, Andrew Collins' mandolin 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 Centrediscs catalogue. **Ming** (CMCCD 14409) features works for solo percussion by **Alice Ping Yee Ho.** **Beverley Johnston** is featured on marimba and vibraphone in the dramatic and virtuosic *Forest Rain*, and a full array of percussion instruments on the



title track. She is joined by the University of Toronto Percussion Ensemble on *Kami*, based on Japanese mythology and involving a host of vocalizations, and by the Penderecki 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 enervated gestures using pitched and unpitched instruments, ultimately culminating in a dramatic Peking Opera style cadenza replete with characteristic caterwauling before subsiding again into the original calm. This is an exhilarating addition to the discography of both Ms Johnston 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 2R4. We also encourage you to visit our website, www.thewholenote.com, where you can find added features including direct links to performers, composers and record labels, "buy buttons" for on-line shopping and additional and archival reviews.

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VOCAL

Il pianto di Maria - The Virgin's Lament
Bernarda Fink; Il Giardino Armonico;
Giovanni Antonini
Editions de l'Oiseau-Lyre 478 1466



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 matching the impulsive fire of Il Giardino Armonico, Fink holds steady her natural grace and maturity, allowing the orchestra to express the undercurrents of torment and anger while she declares her sorrow with dignified acceptance. The effect is not diminished in any way, in fact, by maintaining her poise she resists all temptation to resort to showy hysterics; 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 premiere recording of Francesco Bartolomeo Conti's *Il martirio di San Lorenzo*, Fink and the ensemble join together for a deeply moving aria that features a rarely-heard ancestor of the modern clarinet, the soprano chalumeau, which adds a most tender and plaintive note.

Dianne Wells

Janáček - The Cunning Little Vixen
Tsallagova; Rasilainen; Lagrange; Minutillo; Kuebler; Bracht; Gay; Opera National de Paris; Dennis Russell Davies
Medici arts 3078388

A mere 30 years ago Leos Janáček's operas were virtually unknown in the West, but today there is hardly a reputable opera company that hasn't performed some of them. The Canadian Opera Company, for one, can be proud of having performed five of the operas here in Toronto. Although Paris is just beginning to discover his greatness, this live performance certainly makes up for any lack of appreciation in the past. Apart from an interesting, novel concept, there is abundant talent and wit in the stage direction, sets, colour and costume design, not to mention singers and musical direction.



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 throbs with love and affection towards his young female protagonist, the vixen, in this case the ebullient Russian high soprano Elena Tsallagova, who simply radiates and dominates the performance. The three rather pathetic male figures are all well characterized and sung by Jukka Rasilainen (forester), 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' flawless and beautifully flowing conducting brings out the beauty and lyricism of the score and deserves much of the credit for this delightful performance.

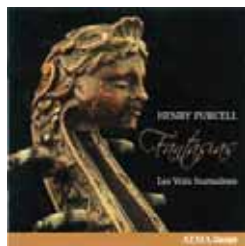
Janos Gardonyi

EARLY, CLASSICAL AND BEYOND

Purcell - Fantasias
Les Voix Humaines
ATMA ACD2 2591

Henry Purcell composed his fifteen *Fantasias* and *In nomines* just after becoming the organist at Westminster Abbey. Composed for consorts of three 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 acuity and sensitivity here by the gifted Montreal viol 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.

This winning combination of compositions, instruments and performers is breathtaking. Of note is *Fantasia V* in Bb major Z.736 for its twists of rhythm and tempo. In *Fantasia IX* in a minor Z.740 the aural colours are subtle and intriguing, especially in the slower

sections. The treble viol holds middle C throughout the *Fantasia upon one note* in F major, Z. 745 creating a sonic foundation for the other viols to play around – a kind of early music forerunner of Terry Riley's *In C*.

Les Voix Humaines prove themselves yet again to be world class musicians. This is a very enjoyable musical experience.

Tina Kiik

The Beethoven Heritage
(Romantic music for horn)
Louis-Philippe Marsolais; David Jalbert
ATMA ACD2 2952

The French horn probably isn't the first instrument that springs to mind when you think of solo sonatas with keyboard accompaniment, but this fascinating CD features duo 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 pianist friends of Beethoven. Ferdinand Ries' Sonata in F was inspired by an 1811 visit to Kassel, home of the horn virtuosi Schunk



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 Rossini-inspired *Thème varié* of 1860.

Performing these works on a modern horn, Louis-Philippe Marsolais 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.newsteadtrio.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 Jamanis, 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, Florestan, 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 of these two works.

Unfortunately, there are a few flies in this ointment: a boomy murkiness in the bass, and also at times a glassy quality to Male's cello. Still, there's much to be admired – and the question of whether the world wants one more disc of the Mendelssohn trios will be answered soon enough by the CD-buying public.

Colin Eatock

MODERN AND CONTEMPORARY

Harry Somers - The Fool; Death of Enkidu
Various artists
Centrediscs CMCCD14209

Harry Somers - Piano Works
Darrett Zusko; Karen Quinton; Jacinthe Couture; Reginald Godden; Paul Helmer; Andre-Sebastien Savoie; John McKay; 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. But 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 bass-baritone managing to sound both authoritative and vulnerable. Tamara Hummel 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 tale. 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 stylishly played by André-Sébastien 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 Zusko, who gives a characterful performance of Somers' last piano work, *Nothing Too Serious*. Of the earlier pieces, Reginald Godden, 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 *Louis Riel* – whether in a new performance, or even the original recording which has been unavailable for far too long.

Pamela Margles

JAZZ AND IMPROVIZED

Live in Rio
Diana Krall
Eagle Vision EV 30273-9
www.eaglerockent.com

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 in the country of its birth. Then I thought, if any non-Brazilian is qualified to sing the music known as "a whisper in the wind" it's Krall.

With her laid-back, breathy delivery and ability to maintain energy and groove on very slow tempos, she seems born to bossa. And the Rio audience on the DVD apparently agrees, as it's the bossa standards like *So Nice* and *Quiet Nights of Quiet Stars* (Corcovado) that get the biggest response of the evening.

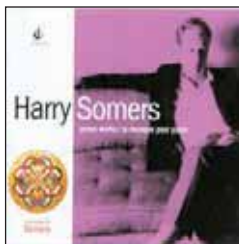
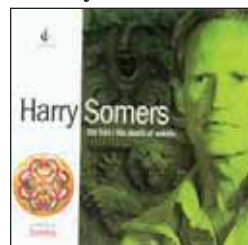
But "Live in Rio" is not all Brazilian beats, as it opens in full-on jazz mode with the quartet – long-time compatriots Anthony Wilson, guitar, John Clayton, bass, Jeff Hamilton, drums and Krall on piano and vocals – swinging hard through *I Love Being Here With You*. With so much attention paid to Krall's 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 Ruria Duprat joins the band on many of the down tempo numbers and with Claus Ogerman's arrangements the gorgeousness 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 grittiness and slums discreetly left out – are interspersed to break up the concert footage. At a little over two hours running time, with an extra of interviews with Krall and the band members talking about their affinity for bossa nova and Rio, this is a satisfying and intimate visit with one of the most deservedly popular and genuine jazz singers performing today.

Cathy Riches

Brand New Day
Kathleen Gorman
Independent KG0801
www.kathleengorman.com

The self-produced debut CD by Torontonian Kathleen Gorman is a polished gem that offers solid songwriting, thoughtfully presented. Plenty of dedication is on display here, from the catchy songs to their tasteful arrangements to the leader's strong delivery on both vocals and keys. If forced to categorize



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 *No More Room* is a strong opener, the tender ballad *Far Too Late*

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 ears, 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 Heilig, Alan Hetherington, Rob Piltch and many more. In addition to Gorman's piano and Rhodes, the instrumentation includes basses, guitars, saxophone, Hammond B organ, drums, percussion, flute, and cello. 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 contributors 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 8869748010 2) gave us at least three compositions which stamped him as one of the most

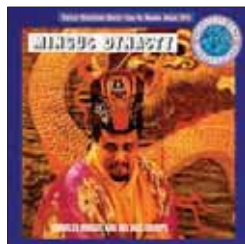


expressive voices in jazz - *Better Git It In Your Soul*, *Goodbye Pork Pie Hat*, a homage to Lester Young, and *Fables Of Faubus*. *Jelly Roll*, a re-write of Mr. *Jelly Roll Soul*, recorded

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 *Gunslinging Bird*, the original title of which was *If Charlie Parker Were a Gunslinger, There'd Be a Whole Lot of Dead Copycats*. 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 43949 2) with the hauntingly 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 recording of *Teo*, originally from the "Someday 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 reissue of *Time Out* (88697 39852 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 insight into how the compositions, all originals, evolved. It is an educational and entertaining look behind the scenes of the album that introduced *Take*



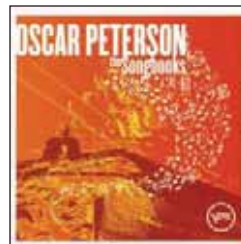
Five, which of course was to become one of the biggest hits in jazz history. *Blue Rondo ala Turk*, *Strange Meadow Lark* and *Kathy's Waltz* are among the other treasures of this recording. The second CD is of previously unreleased music recorded by the quartet at the Newport Festival in 1961, 1963 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 (VERW3933072), 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 that shouldn't diminish the impact. This set is a must-have for just about anyone with a CD player.

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. MEV 40 (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 as well as sociologically notable. Willingly subsuming the vaulted tradition of a single



composer into group interaction, MEV's most notable pieces added the smarts of jazz improvisers and the sonic versatility of increasingly complex electronic instruments to the

compositional stew. Furthermore, the group has survived all these years because it never allowed electronics to submerge its initial humanistic and populist approach.

Founded in Rome by three American composers studying in that city: Alvin Curran (b. 1938), Frederic Rzewski (b. 1938) 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 fellow traveler was expatriate American soprano saxophonist Steve Lacy (1934-2004).



with masterful acoustic techniques. Another valuable associate was trombonist Garrett List (b. 1943). An American though

Belgium-based, List is more affiliated with theatre pieces and New music than jazz, but his erudite instrumental control strengthens the performances still further on the pieces in which he's featured.

Ironically, *Stop The War*, recorded in 1972 without Lacy but with percussionist Gregory Reeves and Karl Berger on marimba as well as List, Curran, Rzewski and Teitelbaum, is the most jazz-like – as well as the most programmatic – track. Commenting on the Viet Nam war, the output from the synthesizers used by Curran and Teitelbaum is almost visually descriptive. There are fortissimo allusions to explosions, jagged beeps, watery whooshes and short-wave-like static. Meanwhile List honks and slurs, Berger whaps his wooden keys to produce full-force reverberation, Reeves taps out an intermittent marital beat and Curran's piccolo trumpet asides add to the contrapuntal timbres that underlie the performance. Among the broken octaves and split tones, Rzewski provides his own commentary with metronomic piano chording. Among the recognizable melodies he plays are a sardonic *When Johnny Comes Marching Home* and a concluding *Taps*.

Lacy, who appears on tracks recorded in 1982, 1989 and 2002, gives even more focus to the proceedings. By that point the core trio had graduated from using such jerry-built instruments as a home-made synthesizer, a thumb piano attached to a motor-oil can and an amplified glass plate with springs, to using poly Moogs, modular synthesizers and microcomputers. Yet during a more-than 87-minute performance from 1982, stretched over the first tracks on two discs, the soprano saxophonist's straightforward acoustic exposition encourages everyone to substitute shape for self-indulgence.

Tentatively and authoritatively affiliated staccato timbres from saxophone and trombone (List) not only provide obligato reflections of one another, but are captured and processed by the electronics. Added to this is Rzewski's processional prepared-piano chording. Eventually the aggressive thumps, clanks and pulsated textures from the blurry synthesized flutters are pushed to one side and the trombonist's braying plunger work and the saxophonist's concentrated split tones join Curran's rowdy piccolo trumpet for a definite, raucous finale.

Even more breath-taking is Lacy's final recorded appearance with MEV in 2002. By this time samplers and Max/MSP real-time digital manipulating programs were the norm for Curran and Teitelbaum. Yet the shimmering wave forms still don't dominate. The acoustic side, which includes Lacy's soprano, List's trombone and Rzewski's piano is further strengthened by the addition of George Lewis (b. 1952), equally proficient on trombone and computer. Meanwhile the other two use the electronic interface and programmed applications to create unique sampled and reprocessed sounds. At one point, dexterously harmonized horn parts share space with sampled snatches of cantorial chants and a loop

of vernacular street phrases. Soon Lacy's discursive reed outlines the double-stopped theme as Rzewski kinetically vibrates cadenzas with sympathetic soundboard echoes. As the electronics shimmer in wave-modulated bursts, the pianist's burlesque arpeggios turn serious, backing up interaction among Curran's braying shofar tones, chirping soprano saxophone trills and arching trombone slurs. By the time the head is recapped at a slightly slower tempo, List has even movingly growled the lyrics of *You Are My Sunshine*.

Completing the set are a quiet, almost completely electronic track by the core trio from 2007 and a 30-minute free-for-all from 1967 that added a vocalist and tenor saxophone. Every track balances anarchy and formalism to create something more than improvised, electronic or so-called serious music. MEV performs *sui generis* modern music period.

POT POURRI

Black Flowers

Sarah Slean; Art of Time Ensemble
Pheromone Recordings PHER CD 1008
www.pheromonerecordings.com

The Art of Time Ensemble has come out with an absolute stunner of an album. "Black Flowers" is a project spearheaded by piano 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 tunes written by some of this country's folk/pop 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 collection 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 lyrics 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

take on Sarah Harmer's *Lodestar*. Rob Piltch turns in an inventive, sensitive guitar effort. The superb strings are supplied by bassist George Koller, cellist Shauna Rolston and the aptly named violinist Ben Bowman. Visit www.artoftimeensemble.com for more detail.

Cathy Riches

That's A Plenty
Royal City Saxophone Quartet
Independent RCSQ2006
www.studiospace.com/rscsq

If someone were not familiar with the sounds and capabilities of a modern saxophone quartet, this CD would be an excellent starter to explore the many voices of such an ensemble. From Dixieland to Irish folk melodies, and from Bach to Thelonious Monk, this covers a broad spectrum of melodies and performance styles. The title track, *That's A Plenty*, starts things off with a rousing rendition of this Dixieland classic. Driven along by the solid, clean no nonsense bass line of leader Ernie



Kalwa, we are treated to two more numbers in a similar vein before being introduced to a wide range of more soothing melodies. These range from *Danny Boy*, and other traditional

Irish fare, through *Over the Rainbow* on to Bach's *Air on the G String*. In the more modern jazz idiom there is Thelonious Monk's *Round Midnight* and the well known *Harlem Nocturne*. In this latter number, and a couple of others, the addition of a string bass and percussion provides the extra drive required by these selections. One standout is the clever *Bach's Fireworks Music* (sic), composed in 1980 by Calvin Hampton. This jazzy number has much of the exuberant motion that characterizes the *Brandenburg Concerti*, but performed on instruments not yet invented in Bach's day. Had Bach been living today, one could certainly imagine him writing something like this. All in all this CD deserves a spot in the collection of anyone with eclectic tastes.

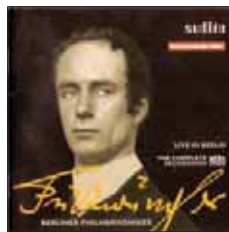
Jack MacQuarrie

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 HMV recordings with The Berlin Philharmonic of the Beethoven Fifth (1937), *Music from Parsifal* and *Tristan* (1938), and the Tchaikovsky Sixth (1939). Following the war his recordings, mainly with the Berlin and Vienna Philharmonics and the Philharmonia Orchestra,

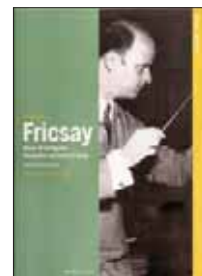
elicited critical acclaim and live on in CD catalogues. The recordings that exist of his concert performances are more representative of the energy and uniqueness of his interpretations than those from the studio. From 1947 until 1954 many of his concerts with the **Berlin Philharmonic** were heard on the RIAS,



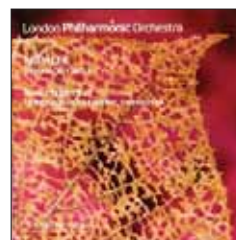
originating from the Titania-Palast in Berlin. **AUDITE** has acquired the original master tapes from Deutschlandradio and after expert remastering has issued 31 of these priceless (in the artistic sense) performances on a 12 CD set (**Audite 21.403**) together with a 13th disc of a 1951 colloquium, 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 two *Eroicas*, two *Fifths* and two *Pastorales*, along with two *Brahms Thirds*. The *Bruckner Eighth* from 15 March 1949 might seem to be a mislabelling of the 14 March 1949 performance on Testament (SBT1143). 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 sounds less weighty and more detailed, the Audite is more opulent and ambient, a quality that characterises 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 Fortner violin concerto (Gerhard Taschner), 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 "Taking Sides", expanded from the stage play about Furtwängler'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 *Leonora III* follow on this entertaining and informative DVD.



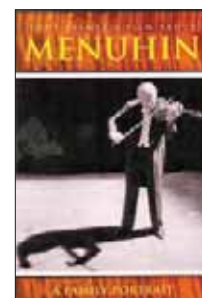
Klaus Tennstedt (1926-1998) was a conductor who emerged from East Germany in 1971 and soon achieved international acclaim. His North American debut was in Toronto in 1974 with the TSO conducting the Beethoven Violin Concerto with Itzhak Perlman. I was in Massey Hall that night and that concert remains as one of my most electrifying evenings ever. He was associated with the **London Philharmonic Orchestra** from 1980, first as Guest Conductor then Principle Conductor until 1987 when he stepped down due to ill health. The LPO has been issuing some



live 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 excels. It certainly would be an "if you have only one version" choice.

MENUHIN - A Family Portrait (TP-DVD120) 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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