CONCERT LISTINGS

JUN 01 ~ JUL 07 2008

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summer music guide

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Tchaikovsky: Violin Concerto

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* June 8 concert at George Weston Recital Hall. Call Ticketmaster at 416.872.1111
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music texture material

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screenings x symposia x installations

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DATES AND DEADLINES
Next issue is Volume 13 #10 covering July 1 - September 7, 2008
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June 2008:
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Forget SARS. There’s a new disease sweeping town—every bit as contagious as the winter blues (and just as seasonal). It’s called Summer Musical Attention Deficit Neuro-Emotional Satiation Syndrome and it’s coming your way (affecting musicians and audiences alike). It manifests itself most as intense depression—like the feeling one would get as a child having successfully survived the school year, only to find oneself plunged into a summer of having to hit the books again. “Here I thought the season was over, and it’s back. In spades! Only this time instead of school they’re calling it a Festival of Learning!”

There is no cure to Summer M.A.D.N.E.S.S. There is, however, an antidote: a heady potion called “listening out”. That’s “out” in a number of different senses, all equally useful, but definitely not to be taken all at once.

One is the simple “fresh air” sense—the heady mix of pollen and music that characterizes classical pursuits at this time of year. Music in the great outdoors can be grand (despite its moments of discord, such as when the engine of the plane taking off from the island airport is tuned to A440, and the cello in the Music Garden is not). Set aside your usual concert etiquette. Resolve not to shudder at amplified sound. Resign yourself to hearty applause between movements of works. Nay, go beyond resignation. Join in! After all you’re still hearing complete works; unlike most of what you’ll get if you stay shut in, disconsolately adjusting the volume on what used to be your favourite radio station. On the subject of radio, be warned. There is a form of S-M.A.D. in which one repeatedly and irrationally turns the radio back on with a sudden rush of dizziness like hope. (Akin to picking up the phone to check for voicemail, even though you know it hasn’t rung since the last time you checked.)

There’s another sense of “out” that bears thinking on too at this time—as in “out of the ordinary”. It’s a fine time to spread one’s wings, get out of the usual groove, listen to something that ungaps the synapses. After all, all the music series that you subscribe to are winding down, and the landscape is dotted with festivals of every imaginable size and shape. You could probably even find a summer cultural diner that serves fare almost indistinguishable from your year-round norm. You could. But maybe now’s the time to branch out. Re-tune your ears. Go soak in something you’d normally dismiss as “noise”. Or as “facile”.

Reading the responses of the five musicians interviewed for our summer “Green Pages”, there’s another “out” (as in “out of the box”) you should consider. Festivals at their best (town and country) throw a bunch of musicians together in one place, unlike the regular season’s more usual lonely linearity—arriving in the town from which that person you’d love to play with sometime has just departed. Unusual combos, testy repertoire. The sparks can fly.

So, one and all, listen out! Fight the season’s madness by going there of your own free will.

David Perlman, editor
Listen out! SUMMER MUSIC GUIDE

Welcome to the Green Pages, WholeNote’s annual guide to the summer music festival scene in southern Ontario and beyond!

We think that the summer is one of the best times of the year to experience music. With the bounty of music festivals happening this summer in southern Ontario and its surroundings, both near and far, music becomes a destination like no other.

Only in summer can you hear music in outdoor venues that will inspire and rejuvenate: by a lake, on a hill, in a barn, in a country church, or in the heart of downtown in amongst the skyscrapers...

As the summer approaches, we are reminded that it is more than just concert-goers who are eagerly anticipating this exciting time of year. The musicians themselves—vocalists, percussionists, pianists, and others—also enjoy the high concentration of music, and the scenic venues that the summer season brings.

So the way we see it, there’s two ways to look at music in summer: music as a festival—separate celebrations, with unique programs and venues, and music as a travelling show—from the bird’s eye view of musicians, travelling across the continent, from festival to festival.

Whether you want to travel alphabetically as a listener or from venue to venue with a music-maker, we’ve got the details included here. Hop from place to place with five active musicians, who give us the goods on their summer music plans (see Nick Torti’s running interview, starting immediately below) or skim through our more than forty festival profiles to get info and contact details to help you plan your summer. You can search out festivals by name (see profiles starting on page 12), place (using maps on pages 10 and 11), or date (using our listings sections, commencing on page 32).

We hope it’s an enjoyable journey either way.

Lori Freedman, clarinetist, composer, improviser

What are you doing this summer?
In early June I’ll be at the soundaXis Festival in Toronto: June 5 in the Montreal sextet Transmission, performing contemporary works from France, and June 7 in a panel discussion about music, texture and material, with J Gzowski, LC Smith, and others. On June 18 I’ll be in Montreal at The Off Jazz Festival, with an evening of improvised music from L’Ensemble Ambiances Magnetiques, with C. Chan, G. Fabbrico, and others. June 24 is a Girl on Girl solo concert for CONTACT Contemporary Music Series in Toronto. Mid-July takes me to St. John’s for Sound Symposium, giving an improvisation workshop on July 10, and a duo concert with Scott Thomson (trombone) on July 11. It’s back to Montreal later in the summer for an August 16 performance of solo contemporary Italian music by members of Transmission at the Jusqu’aux Oreilles summer music festival. Of course, these are simply performance dates and do not include the obvious massive accumulation of days and weeks of preparation.

Is it a typical summer for you?
Yes and no. Often, I play at the jazz festivals in Vancouver and Halifax, but each summer the festivals and the projects with which I am involved change. Over the past two or three years I have had a kind of come-back in playing more contemporary music as I used to do in the late 20th century. Although I have kept performing, recording, and touring written music, since 1996 my activities as an improviser have been increasing. It feels like my “playload” tripled in number and quite probably in ripening. Preparing tremendously difficult works will take up the majority of my time this summer.

How does music-making in the summer differ from the rest of the year?
Most different is the ability to focus on the music...there are fewer administrative bugs to deal with.

What are you looking forward to the most?
Focusing on/learning/discovering/creating the music! As well as being a bit of a music junkie (practising, listening and researching), I am contrarily an outside person. I need lots of air and room to move. I will be swimming in the Mediterranean, bike riding in the fields of Normandy and locally out the Lachine Canal, looking for new places to pitch a tent, and unpacking boxes from a recent move.

Your most fond memory from a previous summer?
Last summer I made two videos of two rather important solo concerts I performed. One was at the International Clarinet Conference in Vancouver, where I was yet again (this happened at another such event for bass clarinetists in Holland) the only musician to present a purely improvised concert. The other video was filmed here in Montreal, a solo concert of terrific and terrifically difficult music from my repertoire. I had both these concerts filmed for an upcoming DVD project I have with There Productions, to be released on the Mode record label out of New York.

SEE ANTON KUERTI, PAGE 12
ELORA Festival 2008

- Kiri Te Kanawa
- André Laplante
- The Choir of Trinity College Cambridge
- Handel's Solomon
- Destino
- Elora Festival Singers
and more...

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RIZWAN-MUAZZAM QAWWAL - Pakistan

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RAGLELA * SANDY SCOFIELD * JAYME STONE & MANS SISSEKO
* MELISSA STYLIANOU QUARTET * MARYEM TOLLAR *

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Blue Bridge Festival 1 Sutton
Colours of Music 2 Barrie
Festival of the Sound 3 Parry Sound
The Forest Festival 4 Haliburton
Highlands Opera Studio 5 Haliburton
Highlands Summer Festival 6 Haliburton
Huntsville Festival of the Arts 7

MAP A: Near North

MAP B: South Central

Ashkenaz Festival 1 Toronto
City of Toronto Historic Museums 2
Downtown Oakville Jazz Festival 3
Harbourfront festivals 4 Toronto
Markham Village Music Festival 5
Muhtarri International Drumming Festival 6
Toronto
Music at Sharon 7
TD Canada Trust Toronto Jazz Festival 8
Toronto Summer Music Festival 9

WWW.THE.WHOLENOTE.COM JUNE 1 - JULY 7 2008
MAP C: Points West and South

Bayfield Festival of Song
Brott Music Festival Hamilton
Collingwood Music Festival
Elora Festival
Grand River Baroque Festival Ayr and Cambridge
Kincardine Summer Music Festival
Mill Race Festival of Traditional Folk Music Old Galt and Cambridge
Niagara International Chamber Music Festival
Organ Festival on the Grand Kitchener
Stratford Summer Music
SweetWater Music Weekend Meaford and Owen Sound
TD Canada Trust Sunfest '08 London

MAP D: Points East

Canadian Guitar Festival Kingston
Festival de Lanaudière Joliette, QC
Montreal Baroque Festival 2008
Music at Port Milford
Ottawa International Chamber Music Festival
Prince Edward County Jazz Festival
Prince Edward County Music Festival
TD Canada Trust Ottawa International Jazz Festival
Westben - Concerts at The Barn Campbellford
All-Canadian Jazz Festival Port Hope
What are you doing this summer?
I have a very busy summer, performing and giving master classes at Collingwood Festival, Festival des Hautes-Laurentides, Oxford, Calgary’s Morningside Music Bridge, Banff, Toronto Summer Academy and Festival, Vermont Festival, Niagara International Chamber Music Festival, and the Chemhams Piano Festival in Manchester, UK.

Is it a typical summer for you?
This is more than I have usually done in the summer—usually I have taken August off entirely.

How does music-making in the summer differ from the rest of the year?
Scenic locations, working intensively with groups of students whom I have not met before, performing with outstanding fellow artists, staying in one location for a whole week or more, and the possibility of programming exotic repertoire.

What are you looking forward to the most?
Climbing some more mountains near Banff!

Your most fond memory from a previous summer?
Performing Hermann Gunz’s wonderful Piano Quartet at Marlboro.

Maryem Toller, singer

What are you doing this summer?
June 6 I'll be singing with the East Coast New World Orchestra led by Chris Church at the LuminaTO festival in Toronto. Then I’m performing with Bharatanatyam dancer Lata Pada’s company, Sampradaya Dance Creations, on June 10 at the Canada Dance Festival in Ottawa.

The Maryem Toller Ensemble performs with Alfred Gamil and Mohamed Aly from Cairo, Egypt on June 22 in Toronto, a concert co-produced with Small World Music and the TD Canada Trust Toronto Jazz Festival. Early July brings the ensemble to London, Ontario and Sunfest, while the end of the month brings the ensemble to Calgary, where we perform with Gamil and Aly again (July 25-27) as part of the Calgary Folk Music Festival. Also as part of the Calgary festival, I teach a vocal workshop on Arabic Music with Ernie Toller. Then, in late July (28-29), the Ensemble is performing at the Ottawa Chamber Music Festival, and in early August (1-3) at the Blue Skies Festival.

I am teaching a vocal Arabic workshop, Ernie is teaching saxophone, Arabic Flute, and world ensemble workshops from August 3-10 at a Music Camp through the Ontario Music Centre at Lakefield College on Lake Katchewanooka. And finally, from

CONTINUES ON PAGE 14

www.ashkenazfestival.com

Blue Bridge Festival
Jun 6 - 8 / Sutton - Jackson’s Point and Lake Simcoe, ON
(Map A)
Chamber Music, Poetry, Songwriters, Choral and paddling Open Singers! Brenda Muller, artistic director. Three concerts, 18 creative adventures featuring chamber music, poetry and song. A canoe-kayak paddle with opera singers, Children’s Corner, historic horse-drawn wagon tour, ferry ride and Strawberry Social combine with innovative concert programming to produce this remarkable event. Festival hosts: Ardeleana (Elkinton, flute, Muller, cello; Maguire, piano), vocalists Wallis Giunta and Andrea Cerswell; poets Barry Dempster, Pat Kenney, and Travis Lane. Guests include: Yellow River Ensemble, Tapestry Chamber Choir, Marie-Lynn Hammond, Magoo, Robert Owen, Chipewa Drummers. Premiers: Alice Ho (Chinese/Western Instruments), Jean Anderson (cello/piano).

289-470-1099
www.bluebridgefestival.com

Bayfield Festival of Song
Jun 7 - 8 / Town Hall, Bayfield, ON
(Map C)
The Bayfield Festival of Song, Town Hall, Bayfield, Ontario. On Saturday, June 7 at 11 am Stephen Ralls and Bruce Ubukata present a recital of music for piano duet, Schubert in the morning. On June 7 at 8 pm soprano Nathalie Paulin and mezzo Anita Kraus sing a programme of songs, duets and operatic highlights. The Bayfield Cocktail Book is Sunday, June 8 at 2:30 pm, with singers Lucia Cesaroni, Kathleen Promane, Colin Ainsworth, Benjamin Coveney and pianists Stephen Ralls and Bruce Ubukata.

www.bayfieldmusicfestival.com

Brott Music Festival
Jun 14 - Aug 21 / Hamilton, ON
(Map C)
Brott Music Festival celebrates its 21st season as Canada’s largest orchestral music festival. And features classical, jazz, recital, pops and education concerts in Greater Hamilton. 2008 guest artists include James Ehnes, Sophie Milman, Lara St. John, John Fanning, and Valerie Tryon. The Orchestra-in-residence is the National Academy Orchestra, Canada’s only professional training orchestra—young music graduates are paired with professionals, both on and off-stage. 2008 performances include Beethoven’s Pastoral Symphony and Dvorak’s New World Symphony and Firebird (1919). Season finale is Gustav Mahler’s magnificent Redemption Symphony. Artistic Director is the charismatic and innovative Maestro Boris Brott. Subscription packages available.
FESTIVAL
JULY 22 - AUGUST 17

2008

FESTIVAL OPENING CONCERT AT THE CARLU featuring André Laplante, piano
July 22

Emerging Artists in Concert
July 23

Violin/Piano Recital: Mayumi Seller & Tunde Kurucz
Pre-concert Lecture: Robin Elliott, PhD
July 24

Emerging Artists in Concert
July 25

Parian Chansons of the Renaissance: Ensemble Clinton Janequin
Pre-concert Lecture: Timothy McGuire, PhD
July 26

Music and Paintings: Molinari String Quartet with an exhibition of Guido Molinari Paintings
Pre-concert Lecture: R. Murray Schafer, LLD (hon), D LITT
July 29

Emerging Artists in Concert
July 30

Rising Stars in Concert
July 31

Emerging Artists in Concert
August 1

Emerging Artists in Concert
August 2

Music & Dance: Denise DiSick, Russell Hartenberger; Peggy Baker
Pre-concert Lecture: Christos Hatzis, PhD
August 5

Emerging Artists in Concert
August 6

Chamber Music Treasures: Anton Kuerti; Ian Swensen; Douglas McManley, Paul Katz, Jeffrey Schechter
Pre-concert Lecture: David Beecroft, PhD
August 7

Emerging Artists in Concert
August 8

Pressler & Friends: Menahem Pressler, Alexander Kort, Roberto Diaz, Paul Watkins
Pre-concert Lecture: Marcia Beach, PhD
August 9

Music & Marks: Gryphon Trio
Pre-concert Lecture: Chan Ka Nin, DMus
August 12

Emerging Artists in Concert
August 13

R. Strauss's Ariadne auf Naxos
Pre-concert lecture; Ian Scott
August 16

A Day at the Opera
August 17

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JUNE 1 - JULY 7 2008
Is it a typical summer for you?
Every summer is different because I usually play at different festivals each year and therefore I'm in different parts of the country. And this is the first time I am bringing international guest artists with me on part of my tour.

How does music-making in the summer differ from the rest of the year?
During the year, things are also very unpredictable from one year to the next. I'm involved in so many different and varied projects that it always keeps things very interesting. During the year, I also have to take my children's schedules into account. My oldest child (my daughter) is in school, so just having that schedule keeps us busy — my husband and I have to work around that schedule.

What are you looking forward to the most?
I most look forward to bringing our guests from Egypt. They are such amazing players and such lovely people. It's going to be great to have them here with us.

Your most fond memory from a previous summer?
One great thing about the summer season is that I get to see/play with people who I don't get to see that often, whether they also live in Toronto — or on the other side of the country — or the world. It's usually in nice environments, at the festivals, etc. and the nice weather just makes things even better.

Pius Cheung, marimba player

What are you doing this summer?
This summer, I have several concert tours. One to Europe earlier in the summer. And then to South America. In between, there is some time, not a lot, for me to compose and work on some unfinished compositions of mine. And also because I publish my own music, I have to edit the print copies of my pieces for the printer and then publish. And of course, I am most enthusiastic about Stratford Summer Music. It is an honour to perform in my home country of Canada.

Is it a typical summer for you?
Somewhat. As my career develops, more and more concerts come by. And I am very happy about that.
the Stars; Porkbelly Futures, a folk roots legend-in-waiting, with award-winning author Paul Quarrington and, back by popular demand, The Forest Festival Brass featuring Stuart Laughton. All this plus woodland dance performances, forest ecology seminars with R. Murray Schafer, and a wilderness art show under the direction of Reinhard Reitenstein. What a festival!

705-754-4167
www.theforestfestival.com

**GRAND RIVER BAROQUE FESTIVAL**

**JUNE 13 - 15 / Ayr and Cambridge, ON** (Map C)

The Grand River flows 300 kilometres through southwestern Ontario, and lends its name to a region near the city of Kitchener, where an annual Baroque music festival has taken place since 2002. Each summer, a series of concerts brings the rich heritage and diversity of the Baroque repertoire to audiences from Ontario and beyond. The performances began in the spectacular Bucklow Barn in Ayr, and have since expanded to include venues in downtown Cambridge. In 2006, Kevin Mallon was appointed artistic director of the Festival, and the Aradia Ensemble became Orchestra in Residence.

519-404-5757
www.grbf.ca

**HARBOURFRONT CENTRE FESTIVALS**

- **World Routes 2008**
  - **JUNE 1** - JUly 7 / Harbourfront Centre, Toronto, ON (Map B)
  - **WORLD ROUTES 2008** - Free access to world-classical concerts
  - Classical music aficionados rejoice! This year Harbourfront Centre features top Canadian and international artists in a series of free classical music concerts at **WORLD ROUTES 2008**( JUNE to September).
  - Highlights include performances by The Gryphon Trio and excerpts from the Canadian operas Filomena and Frohbrucker, during A Rocky Mountain High: The Banff Centre (June 27 to 29); a Canada Day performance by the Manitoba Chamber Orchestra (July 1); Classical Persian artists from Iran at Tirgan: Iranian Festival, July 17-20; and virtuoso performances throughout South Asia Calling, August 8-10. What Is Classical? (July 25 to July 27) is a new festival offering three days of innovative concerts that will have audiences questioning the boundaries of classical music.

- **What Is Classical?**
  - **JULY 25 - 27 / Harbourfront Centre, Toronto, ON (Map B)**
  - Question definitions of classical music this summer at Harbourfront Centre. Have you ever wondered *What Is Classical?* Harbourfront Centre answers with various music and dance forms featured at our new World Routes festival, July 25 until July 27. Explore Classical and Operatic music from South Asia, China, Africa and beyond in an atmosphere designed to make the genre more accessible to audiences of all ages.
  - Musical highlights include New York City's East Village Opera Company, who blend pop-rock and opera, and transport classical music into the 21st century. U.S.-Based Either/Orchestra combine the agility and freedom of a jazz combo and the deep grooves of Ethiopian traditions. Toronto's own Queen of Puddings Music Theatre provide a forward-thinking approach to classical opera with an original work. Other Opera themed performances include Beijing opera Master Sun Yuan Chen and an opera for families by Cotton Robes Theatre.

  416-973-4000
  www.harbourfrontcentre.com

**HIGHLANDS OPERA STUDIO**

**AUG / Haliburton, ON (Map A)**

Highlands Opera Studio embarks on its second season with Artistic Directors Richard Margison and Valerie Kuinka. Opera singers spend three intensive weeks honing various aspects of their craft under the tutelage of some of Canada's top opera professionals and then perform in an Opera Excerpts Concert (August 15) and three evenings featuring two one-act comedic operas (August 25, 27 and 29). Master classes are also scheduled for August 7, 8 and 9 in Minden. All other performances take place at the Northern Lights Performing Arts Pavilion in Haliburton.

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

**HIGHLANDS SUMMER FESTIVAL**

**JULY 7 - AUG 5 / Northern Lights Performing Arts Pavilion, Haliburton, ON (Map A)**

The Highlands Summer Festival features two concerts: Double

**MUSIC AT PORT MILFORD**

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WINDERMERE TRIO, JULY 25
PORT MILFORD FACULTY ARTISTS, AUGUST 1
TOKAI STRING QUARTET, AUGUST 8
TOKAI STRING QUARTET, AUGUST 15

Ticket Information: Single tickets $25/Students $10
Festival pass $60/Students $30

Tickets available at door or
Books on the Bay, Picton; Quinte Arts Council, Belleville and Grande Theatre, Kingston

For further information
www.mpmcamp.org 613-476-7647
How does making music in the summer differ from the rest of the year?
Well, every concert is different already, no matter summer or regular season. I think of it as a performance as a living entity, that is a product of communication between artist and audience. Therefore, in that sense, no concert is the same. But perhaps in the summer, people are more relaxed from the weather and have less work, so they have more time for art and music. The atmosphere tends to be warm and friendly. Which makes for a good chance for artists to have a musical dialogue with the audience.

What are you looking forward to the most?
Spending time with my family and dogs in Vancouver. I live in Michigan now, so I rarely get to go back to Vancouver much.

Your most fond memory from a previous summer?
Many summer music festivals I participated in when I was a student allowed a free dialogue and the exchange of artistic, musical, and human ideas. I love sharing with others, and feeling that energy a person feeds back to me as a reaction of my own musical excitement.

Jerzy Kaplanek, violinist, Penderecki String Quartet

What are you doing this summer?
Teaching at Wilfrid Laurier University, on an academic timetable. In my mind our summer season begins once we are done with the winter term. So the summer excitement began during the Victoria Day weekend, when the quartet performed an all-Polish program at Symphony Space in NYC. (It was satisfying playing for such an appreciative audience!) Next? Quartefest (May 20 to June 6), our own annual festival, an intensive three-week program for musicians with serious chamber music interests, takes place at our home, Wilfrid Laurier University. This year’s guest instructors are the Arianna, Hyperion, and Silver Birch quartets, and Italian pianist Jeannette Koekkoek. The students: four quartets and two piano trios, and the Herzog/McEvoy Piano Trio, recipients of the Penderecki String Quartet Chamber Music Prize.

On June 7, the Quartet is taking part in the soundaXis Festival in Toronto, performing works by Italian composers Piacentini, Gentile as well as Polish works by Penderecki and Panufnik.

Then on June 8, we perform at the Art of Jazz festival with Jane Bunnett and Egberto Gismonti. Then we head south of the border to the Music Mountain Festival in Connecticut, Indiana University Summer Festival in Bloomington, Festival de Musica de Camara in Aguascalientes, Mexico. Of course, we are pleased to be part of our favourite Canadian festivals: Festival of the Sound in Parry Sound and the Ottawa Chamber Music Festival! The quartet is also returning to the 20th anniversary of the Southern Ontario Chamber Music Institute in Oakville, a festival that means a lot to us.

The quartet’s summer activities end on August 23 in a very magical setting of a charming and historic church in Leith, Ontario.
the Live From the Rock page on myspace. Participate in a songwriter’s workshop, sign up to play on the open stage, jam around the campfire or just soak up the sun and the music at the 6th annual Live From the Rock Folk Festival in Red Rock, Ontario.

www.livefromtherock.com

MARKHAM VILLAGE MUSIC FESTIVAL
Jun 20 - 21 / Markham Village, ON (Map B)
From rock & roll to classical, country to world, jazz to Bollywood, you’ll find a sound to please your ears at the 30th annual Markham Village Music Festival. Friday, we have three powerhouse bands gracing our top three stages: Project Phoenix, Brian Rose and the Little Big Band and Too Drunk Too Fish! Over 50 acts, 200 + entertainers. You’ll also find great crafts and art produced by local and international artists and artisans, from paintings and sculptures to flower pots and jewellery, there are many new artistic delights for your enjoyment. And then there’s the food. Seventeen restaurants and a dozen street vendors, more than enough variety for most palates.

519-621-7135
www.millracefolksociety.com

MONTREAL BAROQUE FESTIVAL
Jun 20 - 23 / Old Montreal, QC (Map D)
Sirop Soie Safran/ Syrup Silk Saffron! From the enchanting East to the worldly West, early music from around the world will come alive in the gardens, streets, tours, chappels, warehouses and circuses of Old Montreal! Discover Baroque music and star-studded performers from China, India, Haiti, Italy, Germany, France, Quebec and Nova Scotia. Add a 19th century Klezmer band with their dance-mistress and Dan Taylor singing Bach and it’s a rendez-vous not to be missed! 1-514-845-7171 1-866-845-7171
www.montrealbaroque.com

MUHTADI INTERNATIONAL DRUMMING FESTIVAL
Jun 7 - 8 / Queen’s Park, Toronto, ON (Map B)
The 9th Annual Muhtadi International Drumming Festival is a two-day event that celebrates the drum as a global symbol of cultural unity. This free percussion-based event is the largest of its kind in Canada, offering over 30 live performances that represent more than a dozen different world cultures, as well as drumming workshops for all tastes and experience levels. This year, the sounds of a Caribbean carnival will come to Toronto, with the melodic steel pan at the heart of the festival’s program. Afro-Pan, Pan Fantasy, Hameed Shaoq the Pan Piper, Silhouettes Steel Orchestra, and Toronto All-Stars are
The most amazing difference is that we are at festivals, where we interact and collaborate with other artists and colleagues. Collaborations are always fun. We get to perform with the others, but also we get to spend time with our friends. This summer will bring opportunities to work with Jeanette Koekoek; the Arianna Quartet; the Hyperion Quartet; James Campbell, our favorite clarinetist; cellists Mihai Tetel, Csaba Onczay and Mark Johnson; violinist Aitar Arad; accordionist Joseph Petr; harpist Caroline Leonardelli; and jazz saxophonist Jane Bunnett along with amazing Brazilian composer and pianist Egberto Gismonti.

Your most fond memory from a previous summer?
My head is full of images. Just to give you a few: Salzburg—after playing our concert at the castle, overlooking the city in the moonlight and hearing the sound from the Opera House of the Magic Flute...SOCMI, Oakville—concert on the night of the blackout in the Toronto area. We were playing Bartok 5 (the festival’s headliner) and just at the end of 4th movement a bat landed on my music...Columbia, Colonial Tovar Festival—we played with pianist Jeremy Menuhin (son of Yehudi)—the best Dvorak Quintet ever.

Is it a typical summer for you?
The only typical thing about this summer is the fact that we are busy from May to August almost constantly, just like the summer before and the year before that....

How does music-making in the summer differ from the rest of the year?
The most amazing difference is that we are at festivals, where we interact and collaborate with other artists and colleagues. Collaborations are always fun. We get to perform with the others, but also we get to spend time with our friends. This summer will bring opportunities to work with Jeanette Koekoek; the Arianna Quartet; the Hyperion Quartet; James Campbell, our favorite clarinetist; cellists Mihai Tetel, Csaba Onczay and Mark Johnson; violinist Aitar Arad; accordionist Joseph Petr; harpist Caroline Leonardelli; and jazz saxophonist Jane Bunnett along with amazing Brazilian composer and pianist Egberto Gismonti.

What are you looking forward to the most?
Aside from camping, all the collaborations and meetings with friends has the most meaning for me. It is one of the few times in the year when we can hang out with our fellow musician friends, talk about music, swap stories, and share a meal and a glass of wine.

Your most fond memory from a previous summer?
My head is full of images. Just to give you a few: Salzburg—after playing our concert at the castle, overlooking the city in the moonlight and hearing the sound from the Opera House of the Magic Flute...SOCMI, Oakville—concert on the night of the blackout in the Toronto area. We were playing Bartok 5 (the festival’s headliner) and just at the end of 4th movement a bat landed on my music...Columbia, Colonial Tovar Festival—we played with pianist Jeremy Menuhin (son of Yehudi)—the best Dvorak Quintet ever.

music at port milford
Jul 19 - Aug 16 / Prince Edward County, ON (Map D)
Music at Port Milford summer festival and music school, established in 1986, in historic Prince Edward County, presents weekly performances by students and faculty artists. This year’s festival will include the Tokai Quartet and Windermere Quartet in addition to Marie Berard, Kathy Rapoport, Paul Widner, and conductors, Michael Newham and George Garrett Keast. MPM offers four weeks of intensive chamber music study for serious string students, ages 13–18. Students, admitted competitively, work together with artist faculty mentors to produce weekly performances of chamber, orchestral and choral works.

Music at Sharon
Jun 1, 8, 15, & 22 / Sharon Temple, Sharon, ON (Map B)
Stroll the idyllic grounds of the historic Sharon Temple, then enjoy great music—in a place quite close to Toronto, that feels far away! Music at Sharon returns for the second consecutive summer, presenting four concerts on Sunday afternoons in June. Highlights include soprano Suzie LeBlanc singing Songs of Earth and Heaven, a Messiah centenary tribute; and the brilliant Vancouver pianist Sara Davison, in recital. The series concludes with the True North Brass in a program that showcases the unique architectural qualities of the Sharon Temple. Concertgoers that final day will enjoy a complimentary glass of sparkling wine and refreshments.

Organ Festival on the Grand
July 13 - 16 / Kitchener, Waterloo, and Guelph, ON (Map C)
Come and celebrate imagination—a dazzling showcase of musical artistry, excitement, enrichment and diversity inspired by the pipe organ. This adventurous four-day program is packed with a wide range of entertainments, concerts, workshops, and even worship opportunities designed to shed the stuffy, mysterious, and humourless image of the wind-powered giants that live in our churches—they can also dance and play in myriad colours and moods. Featured performers include: David Briggs, Nota Bene Orchestra, DaCapo Chamber Choir, Jan Overduin, Willem Moelenbeeck, Jonathan Oldengarm, Ryan Enright, Kirkland Adsett. 519-748-8355

Ottawa International Chamber Music Festival
Jul 25 - Aug 9 / Ottawa, ON (Map D)
From July 25 to August 9, the Ottawa Chamber Music Society presents the 15th anniversary edition of the International Chamber Music Festival. Chamberfest '08 will feature over 110 concerts and over 250 internationally acclaimed musicians. The 15th anniversary of Chamberfest is cause for extra celebration, and festival-goers will enjoy a fantastic summer of innovative and exciting programming. This year’s headliners include Isabel Bayrakdarian, Keller Quartet, Gryphon Trio, Shanghai Quartet, the St. Lawrence String Quartet, Quartetto Gelato, and Louis Lortie. Passes are $95 CAD (adult) and $45 CAD (student) and permit listeners to attend most of the concerts. 613-234-8008

Niagara International Chamber Music Festival
Jul 21 - Aug 16 / Niagara region, ON (Map C)
Niagara International Chamber Music Festival (Music Niagara), in its tenth anniversary season, is the only festival of its kind and scope in the Niagara Peninsula, with more than forty concerts in venues that reflect the uniqueness of the Niagara region—world-class wineries, historic churches and unrivalled landscapes. From string quartets to great pianists, from tango to jazz; wine, music and song—this festival is unmatched in Ontario. Tickets: $15 to $50, plus dining options. 1-800-511-SHAW (7429) 1-877-MUS-FEST (6877-3378)

www.musiamicusfest.com

Princeton University Jazz Festival
Aug 14 - 17 / Regent Theatre and other venues, Princeton, ON (Map D)

www.bluebridgefestival.com
Family Daytime Concerts: Canadian Guitar Quartet presents a delightful selection of music at Books & Company.

613-393-3798
info@pecmusicfestival.com
www.pecmusicfestival.com

STRATFORD SUMMER MUSIC
Jul 21 - Aug 17 / Stratford, ON (Map C)
Start with four weeks of great music. Add jazz each Friday and Saturday night and the return of Measha Brueggergosman, as well as Bill Richardson & Friends. Free noon-hour concerts at the CTV Music Theatre cabarets at The Church Restaurant. Throughout the festival at City Hall is Forty-Part Motet, the sublime music/art installation blending 16th century choral music with 21st century technology. Sesame Street's Bob McGrath delivers events for young people (of all ages). Three concerts by the organists and choristers of St. Mary's Cathedral, Edinburgh; L'Orchestre de la francophonie canadienne; and an Opera Gala. Yes, music does make it worth a visit to Stratford!

1-800-567-1600
www.stratfordsummermusic.ca

PRINCE EDWARD COUNTY MUSIC FESTIVAL
Sep 18 - 20 / Church of St. Mary Magdalen, Picton, ON (Map D)
EC Music Festival welcomes composer-in-residence Alexina Louie, one of Canada's most often performed composers, recipient of many awards and honours that includes Composer of the Year and a Juno award for Best Classical Composition. Featured artists are Stéphane Lemelin, artistic director and pianist; André Moisan, clarinettist; Tanya Prochazka, cellist; the Penderecki String Quartet, an internationally celebrated chamber ensemble; Jeremy Bell, violin; Simon Fryer, cello; Jerry Kaplanuk, violin; and Christine Vajk, viola; and the Canadian Guitar Quartet. Philip Candelaria, Denis Donegan, Patrick Roux and Louis Tremblay form this exciting quartet.

613-476-8416 ext. 28
info@pecjazz.org
www.pecjazz.org

SWEETWATER MUSIC WEEKEND
Sep 19 - 21 / Meaford and Owen Sound, ON (Map C)
This magical classical chamber music event occurs on September 19, 20 and 21 in Meaford (at the historic Leith Church) and Owen Sound (at the Division Street United...
MUSIC IN THE ORCHARD
at Spadina Museum
FREE CONCERTS
Sunday Afternoons from 1:30 - 2:30 p.m.

Bring a picnic, a blanket and the entire family!

June 1
The Elspeth Poole Quintet performs a program of Mozart and Brahms.

June 8
Taffanel Wind Trio performs an enchanting program of classical music.

June 15
VentElation, a Toronto-based wind octet, performs works from the late 18th and early 19th centuries.

TD CANADA TRUST SUNFEST '08
Jul 3 - 6 / Victoria Park, London, ON (Map C)

Celebrate the arrival of summer in style with Canada's premier free-admission festival of the global arts. TD Canada Trust Sunfest '08 will feature more than 30 top professional world music and dance and jazz ensembles, including international headliners Seun Kuti & Egypt 80 (Nigeria), Grupo Fantasma (USA), Rizwan-Muazzam Qawwals (Pakistan), Puerto Plata (Dominican Republic), Dobet Gnahore (Ivory Coast), Desandann (Cuba), Fallou Dieng (Senegal), Los Gaiteros de San Jacinto (Colombia), Marimba Nacional de Concerto (Guatemala), Etelvina Maldonado (Colombia), and Mayra Andrade (Cape Verde). Debuting this year is the sizzling component Sunfest Fiesta: A Showcase of Latin American Music & Dance.

519-872-1522 www.sunfest.on.ca

TD CANADA TRUST OTTAWA INTERNATIONAL JAZZ FESTIVAL
Jun 20 - Jul 1 / Confederation Park, Ottawa, ON (Map D)

Jazz is for everyone and spans across many genres such as blues, swing, gospel, funk and urban groove! The TD Canada Trust Ottawa International Jazz Festival is the National Capital Region's premier music event. Entering its 28th year of consecutive programming, this year's star-studded festival features Gladys Knight, Herbie Hancock - The River of Possibilities Tour, and Jazz at Lincoln Center Orchestra with Wynton Marsalis to name only a few. As the only outdoor music festival with a grand presence in the city's downtown core, festivities this year will run from June 20 - July 1.

613-241-2633 www.ottawajazzfestival.com

TORONTO SUMMER MUSIC FESTIVAL
Jul 22 - Aug 17 / Toronto, ON (Map B)

Toronto Summer Music presents its 3rd annual Festival of chamber music and opera from July 22 to August 17. This year the festival features three new concert series highlighting chamber music, international artists, and a series presenting music together with dance and visual art. Order your tickets now!

416-928-2033 www.torontosummermusic.com

WESTBEN - CONCERTS AT THE BARN
Jun 28 - Aug 3 / Campbellford, ON (Map D)

Westben - Concerts at The Barn presents its 9th season. Symphony and Operetta features the UBC Opera Ensemble performing Strauss' Die Fledermaus. Spectacular Saturday Nights features Schubertiad, commemorating the musical genius of Franz Schubert, and renowned tenor Michael Burgess. Classical 96.3FM's Alexa Petrenko hosts a Saturday Night at the Opera featuring four acclaimed Canadian opera singers. Thursday Evenings concert series welcomes Quebec guitarist Patrick Kearney; Les Voix humaines, "trapeze artists" of the viola da gamba; Louis Lortie; and an evening of classical piano with Westben's Brian Finley; Broadway in the Barn presents Lerner & Loewe's Love and Jazz Out of This World features Music of the Mediterranean.

1-705-653-5508 or 1-877-883-5777

More about our Green Pages...

WholeNote's "Green Pages" summer music festival directory is published annually in June and updated regularly online at www.thewholenote.com. Links to festivals' own websites are available from this site.

If your festival missed our deadline for the print version of the Green Pages 2008 but would like to register for the online version, e-mail summer@thewholenote.com.

Festivals wishing to place events and concerts in our free concert listings should e-mail information to listings@thewholenote.com. Deadlines are June 15 for concerts taking place during July and August, and August 15 for concerts happening during September and October.
KEEPING JAZZ ALIVE IN TORONTO AND BEYOND

By Ori Dagan

Summertime, and the living is easier than in wintertime up here. Kids are jumping and pretty much everybody’s high on life. The sizzling temperatures give Torontonians a good reason to smile more and talk to strangers on the streetcar. Birds spread their wings and take to the sky, while parks are filled with good looking, rich mommies and daddies standing by, hushing babies who become amused by doggies walking by. Oh, how the living is easy. One of these mornings you’re gonna rise up singing...

... Ideally because you went out to catch some jazz the night before. From Orangeville to Guelph, Oakville to Huntsville, you’ll notice in the “Green Pages” of this issue that there is more jazz going on in Ontario than one can shake a hockey stick at. Night and day, all kinds of jazz can be heard this summer: instrumental, vocal, big band, small group, swing, bebop, fusion, latin, free, experimental, and so on. Provincial capital Toronto is at the centre of this southern Ontario jazz blitz. Our city alone will boast 15 great days of jazz this month:

ART OF JAZZ (June 4-8 www.artofjazz.org)

As the name may suggest, Art of Jazz is a different sort of festival, and appropriately, it is artist-operated. “The Art of Jazz Celebration continues to carve out its own distinctive niche as we expand and explore jazz and its influence on all the art forms”, asserts Art of Jazz President, Bonnie Lester. “We are honoured by the participation of this year’s line-up of gifted musicians, dancers, writers, painters, and educators—all joining us to celebrate the art of jazz, a music that embraces tradition and change simultaneously and that speaks to the freedom to innovate.” It isn’t surprising that one of its founders, and executive producer, is coveted Canadian jazz export Jane Bunnett, who is not only a famed flautist but also an ambitious musical explorer and jazz ambassador.

This year’s winners of the AOJ Lifetime Achievement Awards are Hermeto Pascoal and Egberto Gismonti, who can both be described as Brazilian musical geniuses. Among with concerts by international luminaries Sheila Jordan, Steve Kuhn, Randy Weston, Billy Harper, Cindy Blackman and our very own rising stars Brandi Disterheft, Elizabeth Shepherd and Kellylee Evans, there will be workshops, clinics and jam sessions and nightly late jam sessions that don’t charge a cover! Who could ask for anything more?

TD CANADA TRUST TORONTO (June 20-29 www.torontojazz.com)

Now in its 22nd season, Toronto has expanded beyond the downtown core from as far west as The Old Mill all the way east to Ten Feet Tall on the Danforth. Most of the action takes place in the city’s centre, with Nathan Phillips Square as the heartbeat of this beautiful beast. You can always find something that fits your level of budget and interest. For the jazz lover or one who is curious about this music, it is recommended that you check out at least one Mainstage show ($25-$40, three for $89, five for $139). Featured in this series are legendary gospel group The Blind Boys of Alabama, the “Golden Voice of Africa” Salif Keita and an exciting salute to Norman Granz’s historic Jazz at the Philharmonic with some of the most happening names in jazz today. For lovers of the guitar, there is one not-to-be-missed presentation of three trios led by John Abercrombie, Mike Stern and John Scofield, a triple-bill for only $30. In addition to Grandmaster and Mainstage, this year’s series include Cabaret, Guitar, The French Connection and Jazz By the Lake at the Enwave Theatre in Harbourfront. The scope of this festival is indeed mind-boggling, and the many concerts will hopefully be ear-opening. If you’re short on bread or worse still, low on dough, there are still plenty of free admission shows, at Nathan Phillips Square during the day and at various venues across the city every night. Musicians note that this year, rather than at The Rex, the late night jam sessions will take place nightly at the Dominion on Queen at 300 Queen Street East.
This festival of festivals (along with others we’ll cover in the July/August issue) is obviously an exciting time for lovers of this music. For musicians, on the one hand, it’s great because there are definitely more gigs up for grabs and virtually no possibility of being cancelled due to weather (knock on wood). However, it does give the impression that jazz in this city is happy and healthy. I’ll be honest with you though, reader: the jazz scene here is going through a rough patch.

Even though Toronto is considered the jazz capital of Canada, there seems to be more talent here than the city’s jazz club audience can sustain. Tokyo has 300 jazz clubs; we can barely keep a dozen running despite being known as a world-class jazz capital. The recent closures of all-jazz-all-the-time establishments The Montreal Bistro and The Top O’ The Senator left the jazz community stunned and saddened. Now we all cling to The Rex for dear life — a capital. The recent closures of all-jazz-all-the-time establishments The Montreal Bistro and The Top O’ The Senator left the jazz community stunned and saddened. Now we all cling to The Rex for dear life — a capital. The recent closures of all-jazz-all-the-time establishments The Montreal Bistro and The Top O’ The Senator left the jazz community stunned and saddened. Now we all cling to The Rex for dear life — a capital. 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wife, Suzanne Meyers Sawa. Instruments will include the qanun (psaltery), salamiyya (flute), darabukka (drum) and duff (tambourine). Come out and support these fine musicians. The food at Mezza\textquotesingle s is good too!

The Raag Mala Music Society presents a concert of Indian classical music, June 21 at the Medical Sciences Auditorium, featuring Rajashree Karandikar, vocals; Raye Bidaye, harmonium; Milind Karandikar, tabla; Neeraj Prem, sitar; Brandon McIntosh, sarod; and Rachna Mehra, tabla.

Not strictly classical, but featuring some fine classical musicians, Maryem and Ernie Tollar\textquotesingle s Cairo Toronto Collective performs at Glenn Gould Studio, June 22, as part of the TD Canada Trust Toronto Jazz Festival. Canada\textquotesingle s premiere Arab singer Maryem Tollar and virtuoso wind player husband Ernie will be joined by oud and violin master Alfred Gamil, and vocalist/violinist/oud player Mohamed Aly, two stars of Cairo\textquotesingle s art music scene, as well as Toronto\textquotesingle s Bassam Bishara (oud, vocals), for a blend of jazz and Middle Eastern music.

Harbourfront Centre has some interesting programming coming up this summer, including a series of concerts under its World Routes banner titled "What is Classical?" (much more about that in the July/August issue). June 13-15 they\textquotesingle ll be hosting the finale to this year\textquotesingle s LuminaTO Festival; Luminat\textquotesingle eau will feature music, dance and film, including classical Indian vocalist Kiran Ahluwalia, and traditional Pakistani music from Rizwan-Muazzam Qawwals with Sashar Zarif Dance Theatre, both on June 13. June 27-29, Harbourfront celebrates the 75th anniversary of the Banff Centre with a festival of dance, theatre, music, film and literature inspired by this world-renowned arts centre and its mountain setting. Music featured June 27 and 28 includes "The Tehran Project", the latest composition by Iranian classical musician/composer Amir Amiri. He\textquotesingle ll be featured on santur (Persian hammer dulcimer) along with Los Angeles violinist Linling Hsu. And Harbourfront will again host a series of outdoor concerts at the Music Garden, from the end of June to mid-August. The July 6 concert features the SamulNori Canada Korean Drum Ensemble, with Han-Soo Jung on piri (bamboo double reed flute) and So-Sun Suh on Hae-Geum (Korean fiddle).

More world music (in the broader sense) in brief: Celtic musician Sarah Burnell (violin/voice) and her band launch their new CD, Return Ticket, at Hugh\textquotesingle s Room, June 2; June 6, Roy Thomson Hall presents Mohammad Reza Shahjarian and the Ava Ensemble in a concert of Persian classical song; the Jubilate Singers present a concert of African and African-inspired music, with guests, the North 44 Chamber Choir, June 7; the 9th Annual Muhtadi International Drumming Festival takes place at Queen\textquotesingle s Park June 7 and 8; David Buchbinder\textquotesingle s Odessa/Havana performs at Lula Lounge on June 11, and his Flying Bulgar Klezmer Band performs at Clinton\textquotesingle s tavern on June 14; the eclectic Ensemble Polaris presents "Very Many Strings Attached" with a focus on harp, guitar, violin, hurdy gurdy and Swedish nyckelharpa, June 19 at the Music Gallery. Please see the listings for details on these and other events.

Karen Ages is an oboist who has also been a member of world music ensembles. She can be reached at worldmusic@thewholenote.com
The Tafelmusik Baroque Orchestra and Chamber Choir, with soprano Ann Monoyios and tenor Rufus Miller (June 2), strut their stuff as they mark the beginning of their two-week Summer Institute for the study of baroque music. A casual noon-hour program of baroque chamber music featuring members of Tafelmusik (June 7) precedes one by the students’ orchestra and choir (June 11) directed by Jeanne Lamon and Ivars Taurins. The Grand Finale concert (June 14) combines the forces of Tafelmusik and the students in a baroque extravaganza. All these programs above are free! www.tafelmusik.org

The Toronto Early Music Centre presents “Musically Speaking,” a one-hour enlightening program of historical performance, introducing the young violinist Elena Spanu who, with Thomas Georgi, performs Heinrich Ignaz Franz Biber’s music for violin and viola d’amore (June 8).

Not too far away, in the beautiful rural setting of Cambridge and Ayr, in Ontario, is the Grand River Baroque Festival (June 13 to 15) which offers four concerts of orchestral, chamber and choral music. The “Five Nations” program presents works from the four musically-dominant nations of the 17th and 18th centuries – Germany (Telemann’s Don Quixote), Italy (Albinoni’s Oboe Concerto), England (Matthew Locke’s music for Shakespeare’s Tempest), and France (Lully’s suite from Acis et Galatée). The fifth nation is represented by modern-day Estonian composer Arvo Pärt’s work, Fratres.

Meet for a pre-concert picnic at the Buehlow Barn, then enjoy the “Bach meets Buxtehude” program performed by Cristina Zacharias (violin), Teresa Van der Hoeven (soprano), Elin Soderstrom (viola da gamba) and Hank Knox (harpsichord/organ). Afterward, if you’re still hungry, a wonderful three-course meal is available at Hobson Restaurant, within walking distance of the evening’s concert, Gloria, featuring Vivaldi’s jubilant work of the same name. www.grbf.ca

From June 20 to 23, the Montreal Baroque Festival takes place. The complete book of Rameau’s Pièces de clavecin en concerts will be performed by Ensemble Masques. Oh, by the way, did you know that Rameau was one of the most popular composers amongst the French colonists in Haiti during the 18th century? One of Montreal’s newest groups, La Cigale, performs 18th century Irish music alongside the accordion, fiddle and bodhran. www.montrealbaroque.com

The Oregon Bach Festival (June 27 to July 13) was founded by Helmuth Rilling in 1970 when he first arrived in Eugene, Oregon, to organize a series of workshops followed by an informal concert. Today, it is one of America’s most important events devoted to Bach’s music, with master classes along with lecture-concerts welcoming more than 3,000 visitors each year. www.oregonbachfestival.com

Since its inauguration in 1990, the Berkeley Festival & Exhibition has been regarded as one of the premier events of its kind, as early music performers, scholars, instrument makers, publishers, and enthusiasts gather for a week of concerts, lectures, and master classes on and around the University of California, Berkeley campus.

This year it takes place from June 3 to 8, and, as usual, is absolutely packed with fun and excitement. For example, the American premiere of the 16th-century Mass by Alessandro Striggio for 40 and 60 voices which was recently rediscovered in France by Davitt Moroney. And from Paris comes the world premiere performances of Le Poème Harmonique’s Venezia delle strade ai Palazzi, with the music of Claudio Monteverdi and Francesco Manelli, costumed and staged to capture the atmosphere of 17th-century Venice.

There is also an assortment of self-produced “fringe” concerts and events scheduled and organized by San Francisco Early Music Society (www.sfems.org/fringe2008.htm), the American Bach Soloists International Young Artists Competition for Baroque Violin; Early Music America’s annual conference and the Exhibition and Music Marketplace of instruments, music, accessories, recordings, publications, and “mini-concert” demonstrations of instruments; performances by Piffaro, The Renaissance Band, The Concord Ensemble, and the Philharmonia Chamber Players; and a number of concurrent events—Historical Harp Society’s 25th Annual Workshop & Conference, American Recorder Society, Western Early Keyboard Association, and Viola da Gamba Society. See the website: www.bfx.berkeley.edu – and also the Cal Performances website at www.calperformances.org.
Some Thing New

by Richard Marsella

Sound Art at its Finest

Dutch artist Ricardo Huisman's Super Sonic Soundscape Shoes allows the public to hear and feel the sounds under their feet and traveling through their body. The installation runs from June 2-8 at the Music Gallery (noon to 5 pm).

Friendly readers, I write you this month after having recently traveled to the utopian Festival du Musique Actuelle de Victoriaville in Quebec. Seeing a city come to life with experimental music was a huge inspiration to me. The tourism opportunities this festival has provided Victoriaville are a model for cities in Ontario. It certainly showed me that a small few creative minds can implement change in their respective cities.

Speaking of creative minds, this month I had the chance to speak with composer and sound artist Darren Copeland. Darren and his organization New Adventures in Sound Art are in the midst of delivering their seventh program of the Deep Wireless Festival in the City of Toronto.

I recall an early incarnation of the Deep Wireless Festival. Walking into the Rivoli several years ago, to a sold-out audience listening to quadraphonic mixes of radio art, I remember thinking to myself how special that event was, as it toasted the history of radio, while plunging forward using surround sound and the limitless options it provides.

The Deep Wireless Festival attracts one third of its annual audience from outside of Canada. The unique festival once again marks Toronto as a leader in cultural distinction. Since 2002, the festival and conference has expanded to include sculptural work that engages with various aspects of radio. This year, Gallery 1313 features a multimedia work called I T U (Intensive Treatment Unit) that originated as a radio piece by Tim Wainwright. Artist John Wynne has now added visuals to heighten the experience. This piece runs from May 25 to June 8 and it is free to attend (Sunday to Wednesday 1-6 pm).

Darren Copeland's inspiration to start Deep Wireless with his respective organization New Adventures in Sound Art (www.naisa.ca) was drawn from a need to showcase all of the diverse radiophonic work in sound art in large-scale form. For electro-acoustic composers, this medium is the equivalent of writing an opera, as the works are all very language-based.

The Deep Wireless Festival engages in other modes of communication rather than just music, and sound. Darren Copeland's own works, from his experience, are better experienced in the concert hall rather than on radio, so the festival was essentially born, like all good festivals, out of necessity. Although Deep Wireless partners with radio (CBC Radio One's Outfront), the celebration of this genre in the concert hall is really necessary to experience live, using a 12-speaker mix.

Copeland seemed very excited about the Outfront pieces that have been broadcast for radio throughout May, and will be featured in a live concert on May 30 and 31 at the Ryerson Student Centre. The live performance aspect is exciting, as it takes the radio art pieces and expands them into 12. Also running in the month of June is an installation at Le Labo in the Distillery District called Le vivant bruit.
**du Corps** by Chantal Dumas, an interactive sound installation which questions the perception of space in relation to mobility.

Beginning in June, NAISA presents **Sonic Boardwalk** by Kristi Allik & Robert Mulder. Sonic Boardwalk is a sound installation located on the Ward Island boardwalk that generates a microsound landscape activated by the kinetic imprint of passing visitors. It is located outdoors on the west end of the boardwalk. Also on Toronto Island, you will find **Synthecycletron** by Barry Prophet. Participants on Synthecycletron will generate power by pedaling which will in turn activate synthesizers and generate sounds. Synthecycletron is located outdoors on Toronto Island between the Pier on the south side of Centre Island and the boardwalk.

Another very intriguing installation by the Dutch artist Ricardo Huisman running from June 2-8 at the Music Gallery (noon to 5 pm) is a pair of over-sized clown shoes made out of foam called **Super Sonic Soundscape Shoes**. By standing into "super sonic soundscape shoes", hearing and feeling the sounds under their feet and traveling through their body, the public can "get in touch" with a specially-composed sonic portrait of Toronto.

As part of the ongoing soundaXis festival, don’t miss **Sounds on Paper**: Five recent environmental electroacoustic works by Robin Minard, including **Nature morte** with video components by artist Susan Meinhardt. Presented by New Music Concerts in conjunction with the concert on June 4, this installation runs from May 29 until June 13 at Gallery 345.

Darren Copeland and his peers at New Adventures in Sound Art are a perfect example of the wonderful impact arts organizations and artists can have on a city. With festivals like soundaXis (May 15 to June 21) and Deep Wireless (May 1 to June 8), Toronto is absolutely overflowing with innovation, ideas, and a forward-thinking model to build from. Enjoy.

Richard Marsella proudly represents the Ontario Region of the Canadian Music Centre.

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**On Opera**

by Christopher Hoile

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A coproduction of Tapestry New Opera Works and Theatre Direct, **Sanctuary Song** is part of the LuminaTO Festival this year. Composed by Abigail Richardson (on left) and written by Marjorie Chan, the opera runs June 6 to 14 at The Berkeley Street Theatre.

June used to be a fallow period for opera in Ontario, but not any more. The change in the COC’s scheduling of its Ensemble show, the success of Orchestra London in bringing fully staged opera to that city and the second annual LuminaTO Festival have provided tantalizing choices for the month.

The COC Ensemble Studio shows, once scheduled for December, now take place in June. This year’s offering is quite unusual—a double bill of **Don Giovanni** (1787) by Giuseppe Gazzaniga (1743-1818) and **Renard** (1922) by Igor Stravinsky. Since, in a Darwinian way, only the strongest operas survive, Mozart’s **Don Giovanni** that premiered only a few months after Gazzaniga’s completely eclipsed its predecessor even though Gazzaniga’s had been quite successful. The Ensemble production will give us a rare chance to see another perspective on the famous story and to see what aspects Mozart’s librettist, Lorenzo Da Ponte, borrowed for his own libretto. Stravinsky’s opera, based on the barnyard allegories common to many cultures, placed the singers in the pit while dancers acted the parts of the wily fox and his victims. The Ensemble production will place the singers back on the stage. Steven Philcox conducts and Tom Diamond directs **Don Giovanni**, while Derek Bate conducts and Serge Bennathan directs **Renard**. The opera runs June 16, 18, 20 and 22 at the Imperial Oil Opera Theatre. www.coc.ca

For more conventional fare head over to London for Orchestra London’s fourth annual collaboration with Pacific Opera Victoria in which the POV’s production of Puccini’s **Madama Butterfly** will transfer to the Grand Theatre for performances on May 30, June 1, 5, and 7. Sally Dibblee takes the title role and Kurt Lehmann sings her callous lover Pinkerton. Timothy Vernon conducts and François Racine directs. According to the Orchestra London website, the production “marks an important milestone for Orchestra London’s Grand Opera project. The orchestra’s board recently agreed to incorporate opera into Orchestra London’s three year strategic plan, making it a regular part of the annual season.” www.orchestralondon.ca

The second annual LuminaTO festival brings four new operas to Toronto—one Canadian and three American. The production of the Canadian work **Sanctuary Song** is the world premiere of an opera for “children of all ages” by Abigail Richardson set to a libretto by Marjorie Chan. In it an aging elephant at an elephant sanctuary in Tennessee recounts her life before and during her
captivity to her trusted keeper of 22 years. This coproduction of Tapestry New Opera Works and Theatre Direct is conducted by Wayne Strongman and directed by Lynda Hill and features soprano Xin Wang and bass Alvin Crawford with Sharmila Dey and Frank Cox-O'Connell. It runs June 6-14 at the Berkeley Street Theatre. www.sanctuarysong.ca

All three American operas are by composer Mikel Rouse, who is associated with a New York-based movement known as “totalism.” Totalism, an outgrowth of “minimalism,” familiar from the works of Philip Glass and Steve Reich, aims at greater rhythmic complexity, particularly in creating enough surface rhythmic energy to resemble pop music while retaining the background complexity of “serious” music. Rouse’s three multimedia operas form a trilogy about American culture and the LuminaTO Festival will provide the first chance ever to see all three together, albeit not in the order of composition.

First up (June 7-8) is Dennis Cleveland (1996), the second and best-known of the three. The opera takes the form of a television talk-show (in the Toronto Film School Studio, Studio 887) as guests tell their sordid stories to the title host. It soon becomes clear they are telling Cleveland’s own story. One of the prime influences on the work is Voltaire’s Bastards by Canada’s own John Ralston Saul. Next (June 10-12) is the third opera The End of Cinematics (1997), a meditation on the demise of art-house cinema in an age of channel-surfing and YouTube. The series concludes June 13-15 with the first opera, Failing Kansas (1995), a one-man work based on Truman Capote’s novel In Cold Blood. All three involve the use of state-of-the-art visual projections and Rouse’s technique of “counter-poetry” in which recorded voices, arranged in counterpoint with each other and with Rouse’s own live vocals, create a tapestry of competing texts. Music samples and video trailers are available on the LuminaTO website (www.LuminaTO.com) as well as on Mikel Rouse’s own website (www.mikelrouse.com). In fact, all three operas, along with many others works by Rouse have been recorded and can be downloaded from iTunes.

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**Jazz Notes**

by Jim Galloway

**Airline Fractures**

There was a time, when musicians would get together in a band room or bar and the talk among certainly the younger players would be about wine, women and song, while the older hands might reminisce about the booze and broads, but the main topics would be about ailments and breaking bones.

Well, the playing field has levelled and there is one topic everybody talks about now—one common hardship that has made the music almost a secondary thing, that has united us to the degree that even drummers are accepted as equals!

Around the world members of the musical community suffer the same indignities, humiliations, contumelies, (don’t look it up—it means the same as the other discourtesies), sometimes rudeness and occasionally even violence. I’m not speaking of rude, noisy audiences, so what is this common bond that today unites musicians of any stylistic persuasion?

**AIR TRAVEL.** Airports have become something akin to human stockyards, where you have to arrive up to two hours before a flight that will be merely delayed if you are lucky and cancelled if you are not. That is, of course, after you have gone through that Weapon Of Mass Distraction, the security gauntlet, which is, at best, less than really effective, but without any doubt, less than convenient and sometimes absurdly intrusive (I have observed at least one little old lady being patted down for hidden no-nos).

There is absolutely no guarantee that you will arrive at your destination on time, or even on the same day as your electronic ticket says. More and more musicians (and other business travellers) are opting to travel a day early, adding to the costs of the club or festival employing them, just so they can be there on time for a performance. Airlines oversell flights, which can mean that if you have a tight connection and get to the gate too close to flight time your “confirmed” seat may have been given to somebody else. Then there are the flights where they load the passengers on to an aircraft that then sits on the tarmac for a couple of hours or more. My personal record is 6 hours at JFK without being offered so much as a glass of water. Air travel is in disarray and airline employees, who for the most part try to be helpful, are stressed and frustrated and know what we suspect—it is only going to get worse.

As a proud Canadian, for years I have been loyal to Air Canada. Over the past couple of years the decline in service has changed me from an AC supporter to a frustrated and angry victim. However, the sad reality is that the other carriers are just as bad—and we are at their mercy. (As I write, American Airlines have just announced that they are slashing domestic flights by 11% this year). If Kafka were around today he would write “The Airport” instead of “The Castle”.

**Jazz Festivals**

We are swinging into the festival season this month—let’s hope that all the performers manage to arrive in time to play—and from June 4–8 the 3rd Annual Art of Jazz Celebration will take place at the Distillery Historic District in Toronto when Three Lifetime Achievements will be awarded. Brazilian composer, guitarist and pianist Egberto Gismonti will be honoured on June 6; composer and multi-instrumentalist Hermeto Pascoal (also from Brazil) on June 7; and on June 5, the most significant evening from a Canadian standpoint, John Norris, founder of CODA Magazine and Sackville Records, will be acknowledged for his significant contribution to jazz.

The evening includes feature performances by the Wray Downes Quartet (with Reg Schwager, Dave Young and Ethan Ardelli), The Dan Block/Jon-Erik Kellso Quintet (with Mark Eisenmann, Steve Wallace and Terry Clarke), a solo set with Randy Weston plus Jim Galloway’s Wee Big Band and guest performances by Phil Nimmons, Gene DiNovi and Andrew Scott. Details at www.artofjazz.org.

The TD Canada Trust Toronto Jazz Festival runs from June 20–29 with a preview concert featuring Al Green on June 19 and a post-festival performance on July 2 with Dave Brubeck and The Toronto Jazz Festival Orchestra. Throughout the actual festival dates there is a wide-ranging array of talent with headliners ranging from Dr. John (on opening night) to Michel Legrand with Phil Woods. It is a ten-day jazz marathon and full details are available at www.torontojazz.com.

Some of the other events within striking distance are Toronto’s Luminato, June 6–15, the Brott Music Festival in Hamilton, with events throughout the month; and Orangeville Blues and Jazz Festival, June 5–8.

**Back To The Future**

Before I leave you, this from AHN Media Corp. on September 8, 2007: “Frustrated with numerous and repeated technical problems that had grounded its entire international route fleet of two Boeing 757s, officials for Nepal’s state-owned airline committed the ritual killing of two goats. Nepal Airline officials hoped that the sacrifice would appease the Hindu Sky God, Akash Bhairab. Ritual animal sacrifice is a common and accepted practice in the Hindu religion.

An unnamed airline official said that the air carrier sacrificed the goats in the main and accepted practice in the Hindu religion. An unnamed airline official said that the air carrier sacrificed the goats in front of the airplanes, hoping to end the nagging problems that have caused the airline to cancel flights and leave passengers stranded. Another senior airline official, Raju K.C. stated to the local press, “The snag caused the airline to cancel flights and leave passengers stranded. Another senior airline official, Raju K.C. stated to the local press, “The snag caused the airline to cancel flights and leave passengers stranded. Another senior airline official, Raju K.C. stated to the local press, “The snag caused the airline to cancel flights and leave passengers stranded.

Happy live listening.
Having attended a strictly academic high school with no music program, my first introduction to band music was in boys’ bands. Girls didn’t normally ever get in. My first band had two girls as members, but they were special cases: the bandmaster’s daughters. Our winter months were spent honing our skills for the summer ahead. We rarely appeared in public until the grass was green and skies were blue. Well our skies are showing that inevitable blue cast, and I have had the bright blue cast removed from my leg, so it’s time to think of summer musical activities.

For most community bands there are two seasons: summer and the rest of the year. By June 1, most of the community bands which program concert series will have performed their final concert of the season and will be preparing for the summer. A few bands take summer off, but most just shift gears. Whether it be performing at festivals, in parades, concerts in the park or country fairs, the summer season brings out a different repertoire from the band’s library.

Reminiscing about my early banding days, I have fond memories of very busy summers travelling almost every weekend to band tattoos throughout Southwestern Ontario. But this is one kind of tattoo that seems to have faded. The only one that we are aware of this year is the Canadian International Military Tattoo in Hamilton, and it is an indoor military event, with no community bands participating.

What of other summer band events? It appears to be a time of uncertainty with little on the horizon. We have learned that the Brass in the Grass festival in Bobcaygeon has been cancelled for this year. On a happier note, we understand that, after some uncertain birth problems, the first Ottawa International Brass Festival, sponsored by the Maple Leaf Brass Band, will be proceeding as we go to press with this issue (May 30 and 31). David Druce, conductor of the Maple Leaf Brass Band has also reminded us to seek out the Band of the Ceremonial Guard if in the Ottawa area this summer. David is also the musical director of that renowned group.

In last month’s column we suggested that the end of the school year could be a good time for community bands to reach out to students who are leaving their high school bands behind as they head on to higher education or a slot in the working world. In response to that we received mail from Mr. Lawry Sax, President of the Thornhill Community Band telling us of their band’s initiative in that area. His excellent response is reproduced below and needs no further comment.

As a follow-up to your article in WholeNote regarding the summer return of students to community bands, I thought I would make you aware of the Thornhill Community Band’s outreach program to high school students. This year, on June 10 at Westmount CI, Vaughan, we will be sponsoring our 5th Annual Festival of Winds. All of our local high school bands are invited to perform along with our band. An informal reception after the performance helps students become aware of community music opportunities after high school. Graduating music students are given leatherette music folders as a keepsake with our website (www.TCBand.ca) engraved in gold on the cover so that when their studies are completed and they want to return to instrumental music, all they have to do is look us up again on our website. I hope your readership will be interested in this endeavour and start their own program to promote music student graduates’ awareness of community bands.

In our ongoing quest for information on older community bands in Canada, this month we have two more bands which trace their roots in their communities back to the late 1800’s. In their recent concert announcement, the Brampton Band state: The City of Brampton Concert Band (www.bramptonconcertband.com) was founded in 1884 by the mechanics of the Haggert Foundry of Brampton, Ontario. Today, it is one of Canada’s oldest, continuously performing concert bands. We had no sooner received that information when the following arrived from Oakville: The Oakville Wind Orchestra is Canada’s oldest continuously operating community concert band. It was formed by Captain R.B. Albertson in 1866 who trained it for the 20th Halton Infantry, which was the predecessor to the Lorne Scots. Sponsorship of the band was assumed by the Town of Oakville in 1881, and has continued to this day.

Their statement of claim tells us that the predecessor of The Oakville Wind Orchestra presented its first public performance on Canada’s confederation day, July 1, 1867. Although not a community band news item, here’s one piece of band news worth noting. After more than forty years without a band to play at sporting events and other campus activities, the Department of Athletics at the University of Toronto has announced that they hope to form a student band in the near future. CONGRATULATIONS; it’s long overdue.

Coming Events:
Thursday June 12 6:00 pm The City of Brampton Concert Band presents its Community Appreciation BBQ and Concert Gage Park, Brampton. Saturday, June 14 7:30 pm and June 15 2:30 pm Canadian International Military Tattoo, Copps Coliseum, Hamilton. Saturday, June 14 8:00 pm Brass Conspiracy presents Brass Treats featuring Vivaldi’s Concerto in C Major for 2 Trumpets and Jupiter from Holst’s The Planets. St. Thomas’ Church, Toronto.

Please write to us: bandstand@thewholenote.com
Choral Scene
by Allan Pulker

In this issue, instead of my usual Quodlibet and Choral Scene columns, we are publishing the text of a speech given by Tafelmusik’s Ivars Taurins at the May 24 rally outside the CBC Broadcast Centre to advocate for arts-centred programming on Radio 2. In this text Taurins directly and succinctly addresses the philosophical rationale for our national radio network to continue to build its programming schedule around art music.

From a purely practical angle, I might add, the CBC management’s thinking is about ten years behind the times. Remember the old days when the popular wisdom was that interest in classical music was dying out? Today’s realities reveal how dated that thinking is. WholeNote’s Listings, for example, could not exist in a climate of tepid interest in music. Our musical culture is dynamic, exciting and growing. It should be supported, promoted and shared nationally by the CBC.

If you wish to know more about the restructuring of programming at CBC Radio 2 and the efforts to stem the proposed changes, the website www.standonguardforcbcradio.ca has a wealth of information. Also consult www.cbc.ca/radio2/.

Protest rallies were held in Toronto and Vancouver on May 24. The Toronto group assembled at 12:30 pm, got organized, and entered the CBC building. After singing “O Canada” in the Atrium, the rally group gathered at nearby Simcoe Park for an afternoon of speeches by over 30 conductors, critics, performers, students, music professors, a doctor and a music critic.

Conductor Ivars Taurins’ closing address:

I’m here today because I have a passion for the things I believe in. That passion runs deeper than logic can rationalize or explain.

Time and time again the old debate of the relevance of western European art and music in our modern North American society rears its head. What relevance does the “old World” have on our “enlightened” modern society? The question of relevance has been utilized by the CBC management in reevaluating and restructuring its programming, not only on radio but on television as well.

I begin by asking the question: what possible relevance could the music of Bach and Mahler, and the paintings of Monet and other impressionists, have with the strong traditional culture of Japan?

I hope to explain: Japan has identified in its society and culture what are known as “national treasures”. These include not only examples of architecture, sculpture, painting, calligraphy, pottery, textiles, but also “living national treasures”, including actors, musicians, potters, woodblock printers, paper makers, and textile designers.

So why does a culture steeped in its traditions adopt French impressionism, or Mahler symphonies, or Bach cantatas. Why does Kyōto have the world’s leading museum of western European costume? Why does Japan have some of the world’s finest concert halls? What possible relevance do these foreign things have to Japanese culture?

And what possible relevance could a symphony by Beethoven, Mozart or Tchaikovsky have to a child of the impoverished and crime-ridden slums of Venezuela? How is it that that country could have 216 youth orchestras, and 176 children’s orchestras and 400 more ensembles, orchestras and choirs with over 100 music schools involving 300,000 youngsters, 90% of whom are from the country’s lowest economic class, all studying classical music?

The answer to both questions is that these seemingly disparate cultures have recognized and embraced the profound beauty, intellectual complexity, and transforming power of art and music, whether it comes from their own culture or not. And culture has always embraced the cultivation of beauty and knowledge. The word culture comes from the Latin cultura stemming from colere, meaning “to cultivate”. And Culture needs to be cultivated and nourished.

At the rally: Signs of difficult times ahead. Protesters included choristers, divas, instrumentalists, music students from all over, devout listeners to the CBC 2 programs while commuting, and a host of celebrities.

It is not a commodity to be turned on and off like tap water at our whim — it is a precious gift and legacy to be protected and tended if it is to grow and flourish. It is the measure of a civilization, of its worth and contributions to future generations and civilizations.

As John F Kennedy said “the life of the arts, far from being an interruption or a distraction in the life of a nation, is very close to the centre of a nation’s purpose, and is the test of the quality of a nation’s civilization.” He also said “I look forward to a nation that will not be afraid of grace and beauty… a nation that will reward achievement in the arts as we reward achievement in business or statecraft… if art is to nourish the roots of our culture, society must set the artist free.”

Many of us in North America have not had to fight tooth and nail for our culture. Our art and culture have not been under attack or demolished by ethnic, religious, or political strife. We take our cultural legacy for granted.

Those nations that have had to literally rebuild their culture from the rubble of war, or revolution or natural disaster have, I believe, a deeper respect and understanding of their cultural heritage. They have tended to it and brought it back to life in the true meaning of cultivation.

The culture I have been speaking of, though, is all too often confused or melded with another kind of culture, and that is the culture of entertainment and consumerism. Lord Kinnoul paid compliments to George Frideric Handel on “the noble entertainment” of his oratorio, Messiah. Handel is said to have remarked “My Lord, I should be sorry if I only entertained them; I wished to make them better.” His point wasn’t a matter of elitism or snobbery, but of the betterment and enrichment of the intellect and soul.

And therein lies the rub: Art can be entertaining, but entertainment isn’t necessarily art. Entertainment is terrified of losing you, and is willing to change itself in any way to be more to your taste. Art doesn’t give a damn whether you’re interested in it or not, but it will speak to you if you give it the time and effort. Art challenges standards of conduct and beauty. It encourages thought. Entertainment is only an affirmation of these standards, and encourages simple acceptance.

But the popular trend nowadays is for instant gratification, instant information: Fast food,
or to sit through and appreciate a classical symphony, or anything longer
than 3-minute bites.
And the entertainment industry is jumping at the opportunity to
exploit this, and to market art and culture under the auspices of enter-
tainment and consumerism and call it Culture. It will teach you Tudor
history through bodice-ripper mini-series no better than a Harlequin
novel. It might as well teach us about Roman Britain by presenting the
musical Camelot.
And so our National Broadcasting System, which was created to be
the custodian of this country’s art and culture, the nation’s mouthpiece
for its artists through radio and television, has succumbed to the gods
of entertainment and commercialism. It judges art through ratings. It
debates the relevance of Western art music in our North American society.
It seems unwilling to admit, or has lost connection to, the global
relevance of the pyramids, of the Taj Mahal, or the Parthenon... of
the songs of Hildegard von Bingen, Monteverdi’s Orfeo, Bach’s Goldberg
Variations, Mozart’s Requiem, Beethoven’s 9th Symphony, Stravin-
sky’s Rite of Spring... of Michelangelo’s Sistine Chapel, Da Vinci’s
Mona Lisa...or of Shakespeare and Goethe.

What possible relevance could these things have to the cultural
fabric of Canada?
They don’t realize that these “global treasures” are part of who we are
today. These treasures of culture are the benchmarks for our own efforts
of artistic expression. They are willing to share the profundity and richness
of their beauty and wisdom with us and make us better people for it.
It judges art through ratings. It de-
ments these changes. We will be back again and again until we ha-
We, gathered here today, will not let you do this to our CBC. We
will not shrink away, or quiet down, or passively sit by, as you imple-
tation of slick commercialism and promoted by the entertainment industry
you wish to benefit from.

And then tell them to their faces that in place of the legacy of the
hundreds of thousands of compositions of the world’s composers of art
music past and present... 7 centuries of repertoire... you will instead
be promoting the 30,000 other “songs”...

Because that is what you are saying to all of us here and across the
country by transforming the CBC—Canada’s national treasure and
and patron of the arts and culture on our airwaves — into a
founda-
tion of slick commercialism and promoted by the entertainment industry
they to their faces, or of Shakespeare and Goethe.
Ivars Taurins is the Director of the Tafelmusik Chamber Choir, Principal
Baroque Conductor of the Calgary Philharmonic Orchestra, and Lecturer
at the Faculty of Music, University of Toronto. He served as master of
concerts at the Toronto rally.

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WholeNote listings are arranged in SIX DISTINCT SECTIONS:
1) Toronto & GTA (Greater Toronto Area); 2) Beyond the GTA;
3) Opera and Music Theatre; 4) Jazz in Clubs; 5) Summer Music Festivals; 6) Music-related events that are not concerts, a.k.a. “The EtCetera file”.

This issue contains listings from June 1 to July 7 in all sections.

SECTION 1: Toronto & GTA (page 32-41) covers all of the City of Toronto plus the adjoining “905” area - more or less corresponding to the areas accessible from Toronto by phone without long distance charges. Section 1 includes communities as far west as Oakville, as far north as Aurora and as far east as Ajax.

In this issue Section 1 includes:
Markham, Mississauga, Thornhill, Toronto & GTA

SECTION 2: Beyond the GTA (page 41-42) covers all areas of Ontario outside Toronto and GTA. The towns and cities vary from month to month.

In this issue Section 2 includes:
Alliston, Aurora, Barrie, Brantford, Burlington, Caledon, Cambridge, Cobourg, Guelph, Hamilton, Jackson’s Point, Kingston, Kitchener, Newmarket, Niagara-on-the-Lake, Norfolk County, Orillia, Peterborough, Sharon, Sunderland, Waterloo

SECTION 3: Opera and Music Theatre (page 42) summarizes run details for opera and music theatre productions (including dance). It offers a quick overview of what is happening in these genres.

SECTION 4: Jazz in Clubs (page 43-44) is organized alphabetically by club, and provides as much detail on what the clubs are offering as we had at the time of publication, which varies greatly from club to club. Phone numbers and website addresses are provided to facilitate access to more up-to-date information.

SECTION 5: Summer Music Festivals (page 44-45) is organized alphabetically and offers a short description of each festival, as well as listings of festival concerts or else a reference to where to find concert listings in our other listings sections.

SECTION 6: Announcements, Lectures/Symposium, Master Classes...EtCetera (pages 46-47) is for music-related events and activities, other than performances, which in our judgment will be of interest to our readers.

A word of caution: a phone number is provided with every listing; in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; artists or even venues change after the listings are published; or occasionally corrected information is not sent to us in time. Do please check before you go out to a concert.

HOW TO LIST
Listings in WholeNote Magazine in these five sections 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 is a double issue covering both July and August.

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 can also answer questions about listings at 416-323-2232 extension 21.

LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Sunday June 01


— 2:00: Music Gallery/soundaXis. Concrete Toronto Music. A musical tribute to Toronto’s iconic concrete architecture. New and improvised works. Carla Huhtanen, voice; dith deHaney, accompanist; Alice Malach, conductor. St Lawrence Hall, 157 King St. E. 416-328-2775. $25(family).


Monday June 02
- 12:00 noon: Canadian Opera Company.
- 7:30: Luminato.
- 6:00: Waterfront Blues.
- 5:30: Les AMIS Concerts/soundaXis.
- 8:00: Tafelmusik Baroque Orchestra.
- 8:00: Toronto Symphony Orchestra.
- 7:00: Civic Light Opera Company.
- 12:15: Music on the Hill.
- 8:00: New Music Concerts/soundaXis.
- 8:00: Transmission Confirmed.
- 6:30: Luminato.
- 5:30: The National Ballet of Canada.
- 8:00: Arraymusic/soundaXis.
- 8:00: TSO.
- 2:00: Sick Kids Foundation.
- 7:30: Luminato.
- 7:30: Koffler Centre.
- 8:00: Via Salzburg.

Tuesday June 03
- 1:00: St. James' Cathedral. Music at Midday. David Low, organ; Guyan Jones, mezzo. 65 Church St. 416-364-7885 Free.

Wednesday June 04
- 7:00: Civic Light Opera Company. Kiss Me. See June 1.

Thursday June 06
- 12:15: Metropolitan United Church. Noon at the Met. Janet Dobromyler, soprano; Patricia Wright, organ. 56 Queen St. E. 416-363-0331 x26 Free.

Friday June 06
- 12:00 noon to 10:30: Muhtadi International Drumming Festival. Drum Ensemble. Performers include Afro Perc, Toronto All-Star, Silhouettes, Synphonic & Pan Fantasy; also solo acts. Queen's Park North, Queen's Park Cresc. 416-504-3786 Free.
- 7:00: Luminato. Richardsons: Sanctuary. Song. Tapestry New Opera Works/Theatre Direct. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. $15. For run details, see music theatre listings.

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

JUNE 5 - Tanya Turner, soprano. Mark Selby, piano. Renee Strasfeld, mezzo-soprano – music theatre

JUNE 12 - Brian Katz, guitar. Jonno Lightstone, clarinet, flute – klezmer and jazz


Via Salzburg presents
Thursday, June 5 and Friday, June 6, 2008, at 8:00 p.m.
Via Salzburg Chamber Orchestra with Dennis James, Glass Armonica player.

Glenn Gould Studio. 250 Front Street West, Toronto
Tickets: $50 • Available at www.glenngouldstudio.com
Telephone: 416-205-5555 or at the Glenn Gould Studio Box Office

Series Sponsor: ACURA
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

416-872-1111, 950-470. For run details, see music theatre listings.

The 11th Hour:
Jenny Lin
8:00 pm Fri June 6
- 6:00: Somewhere There/soundaXis. Mystery Concert. Kyle Branders. 340 Dufferin St. 416-923-3457. $49.50-$70. For run details, see Free.
- 6:00: Luminata. Mozart Concert. See June 6.
- 8:00: Luminata. Mozart Concert. See June 6.
- 8:00: North York Orchestra. Subscription Concert 4. Rossini: Overture to The Barber of Seville; Gries; Piano Concerto in a op. 16. R. Straus; Orchestra Suite from Der Rosenkavalier. Su Jeon, piano; Alan Etkin, conductor. Grace Church on the Hill, 300 Lonsdale Rd. 416-628-8185. $20; $15(sr/st).

soundaXis 08
music material

The 11th Hour:
Jenny Lin
8:00 pm Fri June 6
- 8:00: Performing Arts York Region. Young Artists' Concert. Finalists from this year's Founders Scholarship. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-707-8659. $10.00.

Saturday June 07
- 11:00 am & 2:00: Solar Stage Children's Theatre. The Pied Piper. A musical version of the traditional story. 100 Upper Madison Ave. 416-368-8031. $13. For complete run see music theatre listings.
- 12:00 noon: Mohuda International Drumming Festival. Drum Performances

African & African-inspired Music

Saturday, June 7, 8:00pm
Eastminster United Church
310 Danforth Avenue
Tickets: 416-536-4750, ticketweb.com, or at the door $20 adults, $15 seniors, $10 students jubilatesingers.ca

Jubilate Singers with guests North 44° Ensemble
Geoffrey Butler, conductor
Larry Graves, percussionist
Sherry Squires, accompanist


Sunday June 08
- 11:00 am: 11:00 am & 3:00: North York Suzuki School of Music. Year-End Piano Concerts. North York Central Library Auditorium, 5120 Yonge St. 416-223-5315. Free.
- 12:00 noon: New Music Arts Projects/soundaXis. zoundsaXis in the Street. New music as part of Pedestrian Sunday at Mirvish Village. Performers include Tiltam Persa, Ayal Senior, Aiyn Sol, Allison Cameron Band, Don Scott Quartet, Kingdom Shore, Sandro Perl, Grant Hart (Hilestone Dix) and Basement Arms. Markham Street. 416-923-3457. Free.

WWW.THEWHOLENUME.COM
JUNE 1 - JULY 7 2008
**CONCERTS: Toronto and GTA**

**Wednesday June 11**
- 1:00: Tafelmusik Baroque Orchestra. Summer Institute Orchestra & Choir. A concert featuring the Institute participants. Walter Hall, U of T Faculty of Music, 80 Queen’s Park. 416 864-8337. Free.
- 7:00: musicworks and Electronic Music Foundation/soundaXis. Cage Fest. Cage: Birdcage, HPSHD. Performers include Eve Egoyan, Marc Courco, Bob Doidge, Tania Gill, Gayle Young, & others. Ontario College of Art & Design, 100 McCool St. 416-977-3546. $20.
- 8:00: Toronto Symphony Orchestra. Toronto Miniatures - Russian/American Festival - Thubaud Plays Gershwin. Shostakovich; Tchai Tokievich. Tchaikovsky: Variations on Tea for Two; Gershwin: Piano Concerto; Prokofiev: Romeo and Juliet (selections); Jean Yves Thibaudet, piano; Peter Gundjian, conductor. Roy Thomson Hall, 80 Simcoe St. 416-593-4829. $36-$123.

**Thursday June 12**

**Friday June 13**
- 7:00: Luminato. Rouse: The End of Cinematique. See June 10.
- 8:00: Luminato. All For June/Courtenay. See June 10.
- 8:00: Toronto Symphony Orchestra. Wednesday Matineworks - Russian/American Festival - Thubaud Plays Gershwin. Shostakovich; Tchai Tokievich. Tchaikovsky: Variations on Tea for Two; Gershwin: Piano Concerto; Prokofiev: Romeo and Juliet (selections); Jean Yves Thibaudet, piano; Peter Gundjian, conductor. Roy Thomson Hall, 80 Simcoe St. 416-593-4829. $36-$123.

**Saturday June 14**
- 3:00 & 8:00: Singing Studio. A Feast of Show Tunes: Solos, duets & ensembles from Broadway musicals, old & new. Deborah Stein, producer/director. George Ignatieff Theatre, 15 Davey St. 416-483-0532. $20.
- 3:00 & 8:00: Singing Studio. A Feast of Show Tunes: Solos, duets & ensembles from Broadway musicals, old & new. Deborah Stein, producer/director. George Ignatieff Theatre, 15 Davey St. 416-483-0532. $20.
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**June 19, 20 and 21, at 7:30 p.m.**

St. James Cathedral

*corner of Church & King Streets, Toronto*

**Music by Andrew Ager, J.S. Bach, Cinamaroz, Mozart, and Vaughan Williams**

Admission by donation. For more information, see daily listings, or call (416) 364-7865.

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**Saturday, June 21 at 7:30 pm**

Heliconian Hall, 35 Hazelton Ave. at Yorkville

Tickets: $20 (416) 429-2386

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**Sunday, June 22**

- **1:00** TD Canada Trust Toronto Jazz Festival.
  - **Effendi Jazz Lab.**
  - **Steve Koven's Project Rex.**
  - **Nathan Phillips Square.**
  - **Canada Trust Toronto Jazz Festival.**
- **3:00** Harbourfront Centre. Franco-Fête.
- **4:00** TD Canada Trust Toronto Jazz Festival.
- **6:00** CBC Radio Canada Live.

---

**Midsummer's EASE - A 3-DAY FESTIVAL OF SERENE MUSIC FOR THE SOLSTICE**

June 19, 20 and 21, at 7:30 p.m.

**St. James Cathedral**

(corner of Church & King Streets, Toronto)

**Music by Andrew Ager, J.S. Bach, Cinamaroz, Mozart, and Vaughan Williams**

Admission by donation. For more information, see daily listings, or call (416) 364-7865.

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**Friday, June 20**

- **12:00 noon** TD Canada Trust Toronto Jazz Festival.
- **4:00** TD Canada Trust Toronto Jazz Festival.
- **6:00** TD Canada Trust Toronto Jazz Festival.
- **8:00** TD Canada Trust Toronto Jazz Festival.

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**Saturday, June 21**

- **10:00 am to 5:00 pm** Markham Village Festival.
- **7:30** TD Canada Trust Toronto Jazz Festival.
- **8:00** TD Canada Trust Toronto Jazz Festival.
- **8:00** TD Canada Trust Toronto Jazz Festival.
- **9:00** TD Canada Trust Toronto Jazz Festival.

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**Monday, June 22**

- **1:00** TD Canada Trust Toronto Jazz Festival.
- **3:00** TD Canada Trust Toronto Jazz Festival.
- **4:00** TD Canada Trust Toronto Jazz Festival.
- **6:00** TD Canada Trust Toronto Jazz Festival.

---

**Melodic Voices presents An Evening of Songs**

A potpourri of classics from Bellini, Bizet, Mozart, Puccini, Tchaikovsky and many more

**Maestro Vagufir Kerimov, tenor**

Also featuring sopranos

Barbara Goldman, Christine Chan and Tatiana Kapelush, with Afa Kerimova, pianist

**Saturday, June 21 at 7:30 pm**

Heliconian Hall, 35 Hazelton Ave. at Yorkville

Tickets: $20 (416) 429-2386

---

**Eagar, Sea Pictures**

**Virginia Gallop Eovy**

Mezzo Soprano

**Gianmarco Segato**

Baritone

---

**Sunday, June 22**

- **1:00** TD Canada Trust Toronto Jazz Festival.
- **3:00** TD Canada Trust Toronto Jazz Festival.
- **4:00** TD Canada Trust Toronto Jazz Festival.
- **6:00** TD Canada Trust Toronto Jazz Festival.

---

**Tickets $20/$15 Seniors & Students**

virginia.gallo@sympatico.ca (416) 421-6518
ORGAN RECITAL
Petra Kim
with Korean Drum, Hae Gum & Clarinet (See Listing)

Monday June 23, 7:30pm
Christ Church Deer Park
1570 Yonge St. (St. Clair and Yonge)
Tickets: $20, $15/$3 (416) 605-4901

Tuesday June 24

- 12:15: Church of the Holy Trinity. Music Mondays Song: A program of vocal duets from opera, Broadway, cabaret & folk music. Pat Agnew, soprano; Shaila McCay, mezzo-soprano; Lorraine Haring, pianist. 10 Trinity Square. 416-598-4521 x304. $5 suggested donation.
- 3:00: TD Canada Trust Toronto Jazz Festival. Archie Shepp - His Life In Jazz. Nathan Phillips Square, 100 Queen St. W. 416-928-2033. Free.

Wednesday June 25

- 5:00: TD Canada Trust Toronto Jazz Festival. Carla's Soul Set. Nathan Phillips Square, 100 Queen St. W. 416-928-2033. Free.

Thursday June 26

...: CONCERTS: Toronto and GTA

Friday June 27
3:00: TD Canada Trust Toronto Jazz Festival. Galloway’s Surprise Singing Session. Norman Phillips Square, 100 Queen St. W. 416-928-2033. Free.
3:00: TD Canada Trust Toronto Jazz Festival. Chris Daniels — Trad Mod. Nathan Phillips Square, 100 Queen St. W. 416-928-2033. Free.

Saturday June 28

Sunday June 29

Wednesday July 02
8:30: TD Canada Trust Toronto Jazz Festival. Davy Brophy Quartet & the Toronto Jazz Orchestra. Four Seasons Centre for the Performing Arts. 145 Queen St W. 416-928-2033. $40 - $140.

Thursday July 03

Friday July 04
LISTINGS: SECTION 2 - CONCERTS: Beyond the GTA

Sunday June 01


E, Burlington. 905-529-6690. 28. 15. 15.

- 6:00: Kitchener-Waterloo Chamber Music Society. Winds of Change. Young Artist Concert I. KWCMS Music Room, 57 Young St. W., Waterloo. 519. 886-1673. 15. 10 (student).

Monday June 02


Tuesday June 03


E, Burlington. 905-529-6690. 28. 15. 15.

- 6:00: Kitchener-Waterloo Chamber Music Society. Winds of Change. Young Artist Concert I. KWCMS Music Room, 57 Young St. W., Waterloo. 519. 886-1673. 15. 10 (student).
...SECTION 2: Beyond the GTA

Church, 1500 Kears Rd. Burlington. 905-562-1448, 351-1155.

Saturday June 21
- 8:00: Cambridge Community Orchestra. Hot and Spicy Opera. Orchestr and vocal music from the world of opera & operetta with young singers from the Cambridge area. Forward Baptist Church, 405 Myers Rd., Cambridge. 519-623-4523. Free (donations accepted).

Sunday June 22
- 8:00: Kitchener-Waterloo Chamber Music Society. In Recital. Prokofiev: Sonata No. 2; Feuard: Sonata in A; Bach: Sonata in C. Kitchener-Waterloo Community Orchestra. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. 15$: 10(s); 48(st).

Monday June 18

Tuesday June 17

Wednesday July 02
- 12:00 noon: Midday Music with Shigeharu Amiya Piano Trio. Sara Davis Buechner, piano. Victoria Hall Concert Hall, 55 King St. W., Toronto. 416-345-3610. $20; $15(sr); $8(st).

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LISTINGS: SECTION 3
MUSIC THEATRE, OPERA, DANCE DATES AND COMPLETE RUNS

N.B. FOR SECTION 3 CRITERIA, SEE PAGE 32

- A Feast of Shoe Tunes. Singing Studio. June 14: 3:00 & 8:00. See GTA June 14.
- All Fours/Violet Cavern. Luminato/Mark Morris Dance Group. June 10, 11: 9:00. See GTA June 10.
- Broadway and Beyond. Natirhar Singers. June 1: 2:00. See Beyond the GTA June 1.
- Dennis Cleveland. By Mikel Rouse. LuminoTO. June 7: 4:00 & 8:00. June 8: 7:00. See GTA June 7.
- Knetem. Civic Light Opera Company. June 1, 7, 8: 2:00. June 4-7:00. See GTA June 1.
- Liebeslieder Waltzes/Grand Duo. LuminoTO/Mark Morris Dance Group. June 1: 6:00; June 15: 2:00. See GTA June 14.
- Mozart Dances. Luminato/Mark Morris Dance Group. June 6: 7:30; June 7: 8:00; June 8: 2:00. See GTA June 6.
- The Pied Piper. Solar Stage Children’s Theatre. June 7, 8, 14, 15, 21, 22, 28, 29: 11:00am & 2:00. See GTA June 7.

Douglas, director. Collier Street United Church, 112 Collier St., Barrie. 416-737-0260. 20.

Sunday July 06
LISTINGS: SECTION 4  JAZZ IN THE CLUBS

N.B. FOR SECTION 4

Schooner St. [Formerly 38 Hanni Avenue]
Jun 13 [416-586-8608]
Alleycats
249 Yonge St.
Jun 22 [416-586-8608]

Cobourg
124 Main St.
Jun 13 [905-572-9242]
Comunas
159 Young St.
Jun 6 [905-572-9242]
Grieg/Dan Eisen.

Music Fridays & Saturdays 6:30 pm - 9:30 pm
Jun 6
2175 Young St.
Hamilton 905 -572-9242
Commensal, Le Cobourg, The 655 Bay St. 416-596 -9364

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Cervejaria Downtown
2409 Yonge St. 416-481 -6865
Alleycatz
Academy of Spherical Arts
1 Snooker St. [Formerly 38 Hanna Avenue]

www.academyofsphericalarts.com

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14AdreanFarrugia.

Jun 25
Urban Siren.

Jun 20
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Jun 14
Graffiti Park.
14 Adrean Farrugia.

Jun 26
Urban Siren.

Jun 24

Jun 7
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14 Adrean Farrugia.

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Urban Siren.

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2409 Yonge St. 416-481 -6865
Alleycatz
Academy of Spherical Arts
1 Snooker St. [Formerly 38 Hanna Avenue]

www.academyofsphericalarts.com

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LISTINGS: SECTION 5 - FESTIVALS - JUNE 1 - JULY 7

N.B. For SECTION 5 criteria, see page 32

Afrofest 2008
Queen's Park & Lulu Lounge, Toronto
July 5-6
416-468-5336
www.musicafrica.org

Afreed features two days of African concerts, dance, theatre and food, from noon to 10:30 pm. Featured artists include Peter Gabriel, Tracy Chapman, Youssou N'gorans, and K'naan. For individual events, see website.

Banff: A Rocky Mountain High Harbourfront Centre, Toronto
June 27-29
416-973-4000
www.harbourfrontcentre.com

Celebrate Banff Centre's 75th anniversary with a festival of dance, theatre, music, film and literature inspired by this world-renowned arts centre. For daily listings, see Section 1.

Blue Bridge Music Festival
St. John's, Newfoundland
June 6-8
289-470-1099
www.bluebridgefestival.com

This three-day festival of music poetry and song is hosted by the Archie Boulton Music Society.

Domaine Forget International Festival
Salle François-Berrier
St-Jean-sur-Richelieu (QC)
June 13-September 1
416-973-4000
www.domaineforget.com

The Blue Bridge Music Festival celebrates a festival of dance, theatre, music, film and literature inspired by this world-renowned arts centre. For daily listings, see Section 1.

Cello Festival
Ottawa Symphony Orchestra
July 2-7
613-237-8800
www.ottawasymphony.org

This annual event is a showcase for local, regional and international artists, featuring hundreds of performances on multiple stages. The festival continues to August 24. For listings past July 7, see July/August issue of The WholeNote.

Glimmerglass Opera
Cooperstown (NY)
July 5-August 24
607-457-2299
www.glimmerglass.org

This summer opera festival features professional productions in the Alice Busch Opera Theatre on Lake Otsego, near Cooperstown, New York.

Glimmerglass Opera
Ottawa River Parkway (Ottawa ON)
www.glimmerglass.org

A one-day festival for Francophones and Francophiles, with live performances and family programming. For detailed listings see Section 1.
Huntsville Festival of the Arts
Huntsville (ON)
July 3-August 28
1-800-863-2787
www.huntsvillefestival.on.ca
This festival offers diverse programming throughout the summer months, from a Mozart programme by the Huntsville Festival Orchestra to the Andrzej Wawrzycki Polish Festival.

Toronto's international festival of music and creativity enters its second year. Headlining artists this year include the Mark Morris Dance Group, Aubert Lavoie, and the Gryphon Trio. Performances take place throughout Toronto, and admission prices range from free to $200. For detailed listings, see Section 1.

Festival continues to August 16. For more listings, see July issue of The WholeNote.

Indian River Festival
St. Mary's Church, Kensington (PEI)
July 4-August 5
902-858-3733
www.indianriverfestival.com
This festival features an array of musicians from contrasting genres. This year, artists include Mary Lou Gillis, a cappella ensemble Cantabile, singer-songwriter Dawn Langstroth, and classical violinist Suzanne Hone.

Montreal Baroque Festival
Montreal (QC)
June 20-23
514-485-7117
www.montrealbaroque.com
This unique festival offers music from around the world. Headlining performers include Philippe Grédy and the Winnipeg Symphony Orchestra.

Markham Village Music Festival
Markham Village (ON)
June 20-21
905-472-2022
www.markham-music.org
The Markham Village Music Festival is now in its 30th year. The two-day free festival features rock, jazz, folk, country, global sounds, and dance.

Music in the Orchard
285 Spadina Rd., Toronto
June 1-15
416-973-8500
www.orfordfestival.ca
This festival showcases diverse programming and traditions from around the world. Also included in this event are dance performances, vendors, and international food. All performances are free. For daily listings, see Section 1.

Music at Somerset
450-759-7636
www.mountseymour.org
This festival offers music from around the world. Performances take place in the TD Harbourfront Centre and at the Mill Street Waterfront. All performances are free. For daily listings, see Section 1.

Orford Festival
Orford, QC
June 8-10
416-728-5037
orfordfestival.com
This festival features more than 50 songwriters, including Tom Szewczyk, Kim Mitchell, and Serein. Performances take place on multiple stages at Burlington's Civic Square and on the waterfront. All performances are free.

Starlight Festival
Cambridge, Guelph, Kitchener, Waterloo & Stratford (ON)
June 6-8
1-800-873-0587 x7403
www.starlightsound.ca
This festival features more than 100 events, including bands, solo performers, and orchestras. Performances take place on multiple stages. For daily listings, see Section 1.

Toronto Festival
Toronto (ON)
June 1-21
647-973-0400
www.toronto.ca/culture/toronto_tooltip.html
This festival offers diverse music and culture festivals throughout the city. For daily listings, see Section 1.

WholeNote
Toronto (ON)
June 1-July 7
416-928-2033
www.wholenote.com
This festival features a wide range of artists, including Wynton Marsalis and the Lincoln Centre Jazz Orchestra. Performances take place at the TD Canada Trust Centre. For daily listings, see Section 1.

The WholeNote
Toronto (ON)
June 1-July 7
416-928-2033
www.wholenote.com
This festival features a wide range of artists, including Wynton Marsalis and the Lincoln Centre Jazz Orchestra. Performances take place at the TD Canada Trust Centre. For daily listings, see Section 1.
LISTINGS: SECTION 6
ANNOUNCEMENTS, LECTURES/SYMPPOSIA
MASTERCLASSES, WORKSHOPS, ETCETERA

ANNOUNCEMENTS

*June 1 12:00 noon: New Music Concert/soundXis Festival. A Portrait of Robin McKinnon - Sounds on Paper. Five recent environmental electroacoustic works by McKinnon, including Nature morte with video components by artist Susan Meiselas. Gallery 345, 345 Scott Ave. 416-961-9594. Free. Installation continues to June 15 with daily viewing Tues-Sun from 9am - 5pm.*

*June 1 September 1, dates & times: the New Adventures in Sound Art. Sound Travels Festival of Sound Art: SOUNDwaves. The listening "audience" moves through a place and the environment "performs," creating an unique piece that can only occur during the time of the walk. Begins at the clock tower near the ferry docks on Centre Island. 416-516-7413, www.soundtravels.ca Free.*


*June 2-8:00-10:30, Mostly Waltz. Vintage social dance series. First Fridays, live music, mostly waltzes, also some polka, schottische, waltzes and more in a variety of styles and temps. Led by Stephen Faller & David Story. Listeners also welcome. St. Barnabas Church Hall, 361 Danforth Ave. 416-926-0513, www.mostlywaltz.ca $10, $7.*

*June 7: Royal Opera House/Opus Arte/Digiscreen. Screening of Royal Ballet's The Sleeping Beauty. Rechenzentrum Screening 8:00 pm Mon June 2.*

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adi@adibraun.com www.adibraun.com

LISTINGS: SECTION 5: Festivals

www.torontojazz.com

Artists this year include the Dave Brubeck Quartet, the Oliver Jones Trio, the Blind Boys of Alabama, and many others. Performances take place at Nathan Phillips Square, Harbourfront Centre, and many clubs and lounges throughout the city. For detailed listings see Section 1.

Wasaga Beach Festival
Wasaga Beach (ON)
June 20-22
416-698-2152
www.wasagabeachfest.com

Rock, blues, funk and other styles are showcased at the Wasaga Beach Festival. Artists include Fathead, the Johnny Max Band and David Roduto. All performances are free.

Waterfront Blues
Woodbine Park, Toronto
June 6-8
416-898-2152
www.waterfrontblues.ca

Included in this year's festival are Duke Robillard, Sharrie Williams and Watermelon Slim & the Dukes. All events are free. For detailed listings see Section 1.

Westben Arts Festival Theatre
The Ram, 6858 Country Road 30
Campbellford (ON)
705-853-5508, 877-883-5777
June 2-August 3
www.westben.on.ca

This year, the barn plays host to the University of British Columbia Opera Ensemble, as well as pianist Brian Finley, the Tektik String Quartet and other artists.

Jun 27:30-Symphonic Sirensade. Westben Festival Orchestra, UBC Opera Ensemble, Dwight Bennett, conductor. $15-$60/champagne glass.

Jun 29:20: Magnificent Magnets. Soloists from UBC Opera Ensemble, Dwight Bennett, piano. $10-$418.

Jun 29:20: Symphonic Sirensade. Sea June 28. $15-$60; free
tages 5-10.

Jul 1:20: J. Strauss: Die Fledermaus. UBC Opera Ensemble; Nancy Kermitson, stage director; Richard Epp, music director & piano. $10-$33. To July 6. Festivals continue to August 3. For listings after July 7 see the July/August issue of The WholeNote.

No Strings Theatre Productions
is now registering for its SUMMER MUSIC THEATRE PROGRAM FOR TEENs+ (13-21)
JULY 7-31, 2008 classes in singing, acting, dancing
This year's production is "Into the Woods Jr." Music and Lyrics by Stephen Sondheim, Book by James Lapine
July 30 & 31, 2008
Al Green Theatre
(416) 588-5845 www.nostringsattheatre.com

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ANNOUNCEMENTS


*June 5-9, Fri-Sun, 1:00-5:00: New Adventures in Sound Art. Sound Travels Festival of Sound Art: Le vivant brut de coups. Interactive installation by Chantal Dumas, which questions the perception of space in relation to mobility & to the "other." Le Labo, 55 Mill Street #317, Cannery Distillery Bldg #58, Distillery Complex. 416-516-7413, www.soundtravels.ca Free.*

*June 8 8:00-10:30, Mostly Waltz. Vintage social dance series. First Fridays, live music, mostly waltzes, also some polka, schottische, waltzes and more in a variety of styles and temps. Led by Stephen Faller & David Story. Listeners also welcome. St. Barnabas Church Hall, 361 Danforth Ave. 416-926-0513, www.mostlywaltz.ca $10, $7.*

*June 12 8:00-10:00 PM, R.O.M. The Night of the Avant Garde. A movable feast and a multi-sensational experience of video, fashion, cuisine & music, including the North American premiers of Cambridge's Music Space Reflection. 100 Queen's Park. 416-516-8000, $200, $180/member.*


*June 24 4:30-7:30: Artists' Garden Cooperative/Plen Air Garden Concerts. 7th Annual Launch Party. You are invited to meet the workshop leaders, view the garden, tea house & studio, sample music performances. 345 Balliol Street. 416-487-0705.


*June 30 8:00: Dora Mavor Moore Awards. Celebrating excellence in theatre, dance & opera on Toronto stages. 6:00: VIP Star Patrons reception; 8:00: Gala Awards Show; 10:30: Awards & After-Party. VIP Reception at Rosalind Cooper's, Stirling House, 190 Street. Awards & After-Party at Elgin and Winter Garden Theatre Centre, 200 Yonge Street. 416-536-6488 x 27. Regular tickets: $40 (includes Awards & After-Party). VIP tickets: $160.


*Hymn Society, Southern Ontario Chapter. Hymn competition on the theme: Singing God's Song in a Strange Land. Open to all contributors. The search is primarly for a text, which may be submitted with a tune (original or existing). Submission deadline: June 2, 2008. For further information: www.socfs.org/competition.html

*Toronto General Hospital. Music for Heart and Soul. Musical performers are invited to participate in Toronto General's concert
series, with performances on Thursday after­nons and Monday evenings in the DeGasperis Conservatory, cardiac wing. For further information: 416-340-4115.

LECTURES/SYMPOSIA

* June 1 3:00pm: soundaXis Festival. Deep Wireless – Radio Without Boundaries Conference. Exploring the potentials, boundaries & artist perspectives of radio and transmission art. Keynote speakers include: Tetsuo Kogawa (Japan), Chris Brooks (Can), Jared Weinstrodt (USA), TradeMark G (USA), Chantal Dumas (Can) and others. Alumni Room, Ryerson University Student Campus Centre, 55 Gould St. 416-516-7413. $85, $75 (single day rates).

* June 1 2:00: Toronto Opera Club. Elizabeth Schwarzkopf-cool, confident, commanding and completely captivating. Rick Phil­lips, guest speaker. CDs to be won. Room 330, Edward Johnson Bldg, 80 Queen's Park. 416-924-3940. $10 (includes refreshments).

* June 7 5:30: Canadian League of Com­posers/soundaXis. Music, Texture, Materi­al. A panel discussion focusing on the theme of soundaXis '08. Participants include Lori Freedman, John Gzowski, Sharon Kanach, Linda Catlin Smith and James Harman, Music Gallery, 197 John St. 416-964-1364. Free. Followed by concert with Penderecki String Quartet (see Section 1) and closing reception hosted by CLC and the Canadian Music Centre.


MASTER CLASSES

* June 1 2:00: Singing Studio of Deborah Staiman. Master classes in musi­cal theatre/audition preparation, using textual analysis and other interpretative tools for the "sung monologue". Yonge & Eglington area – please call for exact location. 416-463-9332, www.singingstudio.ca

* June 10 6:00-8:00: Vocalway Studios. Voice master class with Tom Schilling. Col­lege Street United Church, 452 College St. 416-546-5671, www.vocalway.com $35(participant), $10(auditor).

* June 14 & 22, 7:00-8:00: Vocalway Stu­dios. Voice master class with Tom Schilling, Modrose United Church, 66 Homewood Ave., Hamilton. 905-546-5671, www.vocalway.com $35(participant), $10(auditor).

WORKSHOPS

* June 1 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds & strings. Led by Kevin Kemirsch, singer & performer on recorder, harpichord and organ. Bring your early instru­ments and stand; music provided. Lansing United Church, 49 Bogert Ave. 416-778-7777. $20, members free.


* June 8 2:00: CAMMAC: Reading of Brahms' German Requiem, led by Brainerd Blyden-Taylor, for singers and instrumental­ists. Please bring a music stand. Elliott Hall, Christ Church Deer Park, 1570 Yonge St. 416-421-0779. $10(non-members); $6(mem­bers); students free.

* June 14 10:30am: LuminaTO/Ontario Science Centre. Exploring the Science of Music. Interactive workshop where families explore with unusual materials to explore the science of sound waves, frequencies & vibrations; interactive family sing-alongs with Dan Zanes to follow. Ontario Science Centre, 770 Don Mills Road. 416-696-1000. Free with admission to the OSC (space is limited).

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Northminster United Church is seeking a skilled musician who is energetic, creative, flexible and willing to work in a cooperative manner with our Minister and Worship Team to plan and provide a variety of music that enhances our worship services.

The successful candidate will be competent in playing piano, a 2-manual Casavant organ, and in directing SATB and youth choirs — and will be comfortable with a range of music from traditional to contemporary and global, in a variety of implementations.

Please send applications to Paul Studt, Northminster United Church, 255 Finch Ave. West, North York, ON. M2R1M8. E-mail: nucmusic@gmail.com

**Jubilate Singers**

Director Isabel Bernard leads a chamber choir with an eclectic, multilingual repertoire (from Cuba, Argentina, Estonia, Finland, Canada, Spain, France, Germany, classical, traditional, contemporary), with 3 concert series and occasional community performances. Openings in all sections. Auditions are Tuesdays, 7:30 pm at St. Leonard's Church (you are welcome to sit in on a rehearsal).

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Needed: Irish Choral Society of Canada, commencing September 08, Tuesday evening rehearsals, downtown Toronto. Three-concert series. Cell 416-467-3961 or email bjohnkenn@sympatico.ca for more information.

**Singers Wanted!** The Irish Choral Society of Canada is a community SATB choir under the direction of Karen L.A. D'Aoust exploring sacred, secular and folk works centered around Irish and other Celtic themes. Rehearsals are held Tuesday evenings in downtown Toronto. We are currently auditioning experienced singers for all sections for our upcoming seventh concert season. Interested singers can book an audition or obtain further details by calling 416-467-3961 or email bjohnkenn@sympatico.ca

**MUSICIANS AVAILABLE**

A B A R D— E A R L Y M U S I C M U D O playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions—greater Toronto area. For rates and info call 416-722-5518 or email at mlpeys@interhop.net

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**MUSICIANS AVAILABLE**


**Our Lady of Sorrows Church, Etobicoke, ON**

**Music Director Wanted.** The successful candidate will be a Roman Catholic attentive to the liturgical norms of the General Instruction of the Roman Missal and its accompanying documents. Duties will include meeting with the parish clergy; planning and supervising all musical activities in the parish; directing, accompanying, and recruiting members for our 50-voice SATB Senior Choir; engaging the Junior Choirs of Sunday liturgies; playing at Sunday liturgies and parish celebrations; weddings; coordination of funerals; preparing and submitting the annual music program and budget. An Associate Organist is already in place.

**Applicants** must be familiar with a wide range of musical styles, from Gregorian Chant/Classical Polyphony to the present day. In addition, they will demonstrate expertise in playing our 2-manual Casavant organ, 25 stops, 35 ranks. The position also involves preparing the publication of Choir Notes and contact with parish groups and the wider community. The position is approximately 15 hours per week.

**For further information** please contact Our Lady of Sorrows Church office at olsorrows@bellnet.ca or 416-231-6016

**Music Director**

*June 14 3:00: LuminaTD. Music Workshop and Family Jam Session. Local artists work with families to make simple percussion instruments out of recycled materials, followed by a How to Grow a Family Band jam session using the instruments created. Vicky Healthy Skin Centre, 225 Queens Quay West. 416-672-1111.*

*June 14 6:00-8:00: Brave School of Music. Juno School. Teens age 10-16 welcome. Bring your instruments (drums, guitar). Our instructors will help to set up your band. 842 Yonge St., Ste. 200. 416-928-0330. Free.*


*June 19 7:30: Toronto Shapeenete Singing from Sacred Harp. Beginners welcome. Music Room, Bloor Street United Church, 360 Bloor St. W. (at Huront). 416-522-7957 or plussacra@rogers.com*

*June 24 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.*

*June 26 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music is desirable but not essential. 212 Riverdale Ave. 416-920-5025. $5 (non-members), members free.*

**INSTRUCTION**

Eve Egyan seeks advanced, committed piano students. (emu@hkeleton.com or 416-894-8694)

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www.jubilateingers.ca

Auditions Tues. June 10, Tues. Sept. 9 & Tues. Sept. 16

St. Leonard’s Church

25 Warden Avenue (near Yonge & Lawrence)

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**SINGERS WANTED!** The Irish Choral Society of Canada is a community SATB choir under the direction of Karen L.A. D’Aoust exploring sacred, secular and folk works centered around Irish and other Celtic themes. Rehearsals are held Tuesday evenings in downtown Toronto. We are currently auditioning experienced singers for all sections for our upcoming seventh concert season. Interested singers can book an audition or obtain further details by calling 416-467-3961 or email: bjohnkenn@sympatico.ca

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**We are all Music's Children**

by mJ Buell

MAY'S Child ...

....was Brainerd Blyden-Taylor, Artistic Director and conductor for The Nathaniel Dett Chorale, which he founded in 1998, named after renowned African-Canadian composer R. Nathaniel Dett (1882-1943). Canada did not have a professional ensemble dedicated to Afrocentric choral music, where persons of African heritage could see themselves represented in the majority, and Brainerd felt compelled to fill this void.

The chorale's success all over North America is proof not only of this need, but also of their extraordinary collective musicianship.

Brainerd Blyden Taylor was born in Trinidad & Tobago and immigrated to Canada in 1973. He's been guest conductor with the Toronto Symphony Orchestra, Symphony Nova Scotia, the Hannaford Street Silver Band, Nova Scotia Youth Choir, Orleans Youth Choir and the New Brunswick Choral Federation Youth Sing, and recently completed a 25-year tenure with The Orpheus Choir of Toronto.

Brainerd has taught at the U. of T. Faculty of Music, is a Master Teacher with the Toronto Board of Education, and is in constant demand as a clinician, adjudicator and lecturer.

At home in Toronto he's also an active church musician, currently Music Director of St. Timothy's Anglican Church.

Earliest musical memory? “Sing them over again to me, wonderful words of life” ... my mother: singing and whistling all the time - hymns mostly, while she did her daily stuff.

Other musicians in your family? I was born into the church: there’s always music around. My father had strong feelings about anything that involved Sundays. It wasn’t clear what my father DID want me to do. But I must have triggered memories for him, from his own life before the hounds of God got him: politics, athletics, music.

Brainerd’s mother championed his emigrating to Canada in 1973 - a family friend mentioned an opening for a music director at Oakwood Wesleyan Church in Toronto. Three years later a transitional year at the U of T opened the door to the Hart House Chorus where he met conductor Denise Narcisse-Mair, who would become a significant mentor.

Fenno Heath once told me that people should only conduct if it’s all they want to do. Conducting is a calling, just like a priest feels called. It’s what draws me to the church. My job is to really present myself, open and willing to the flow, to let the music speak, letting the magic and the mystery happen, and through the choir to the audience.

Face-to-face with little Brainerd in that photo, is there anything you'd say?

Stick to your guns little dude. We have the best job in the world.

JUNE's Child...

If you think this is good, you should see me write my last name! PHOTO: SUZUKI CONCERT, SPRINGTIME CIRCA 1969, CALGARY.

Think you know who JUNE's child is? Send your best guess to musicchildren@thewholenote.com (be sure to send us your mailing address, just in case your name is drawn) Winners will be selected by random draw among correct replies received by JUNE 15, 2008.

!!Tickets & Recordings!!

CONGRATULATIONS TO OUR WINNERS

Wilma Cromwell and Pat Foltas will each receive a pair of tickets for The Nathaniel Dett Chorale’s 2008 annual Christmas concert, An Indigo Christmas: Afrocentric seasonal music with a soulful message and a social conscience - a heart-warmer for a chilly December evening.

Jeanne Yuen will receive Carry Me Home: The Story & Music of The Nathaniel Dett Chorale. Filmmakers Liam Romalis and Gerald Packer won a Gemini award for this portrait of Brainerd Blyden-Taylor and the chorale: works by R. Nathaniel Dett and other Afro-American composers, and interviews with jazz pianist/educator Ellis Marsalis, the late conductor/composer Moses Hogan, musicologist Rob Bowman, and Mary Lou Fallis (Available from Marquis Classics.)

Peter McGillivray will receive Listen to the Lambs, the Nathaniel Dett Chorale’s first CD: songs of inspiration, hymns, and arrangements of spirituals by Canadian composer R. Nathaniel Dett. (CDC 81293-2 Marquis Classics / EMI Music Canada)

Music’s Children gratefully acknowledges the Nathaniel Dett Chorale, Michelle Lynne Goodfellow, and significant others.
MUSICAL LIFE:
Teaching composing
excerpts from an e-mail conversation
with composer Michael Colgrass

WholeNote: The creative spark for this exchange was appropriately
enough a festival by that name. What was “Creative Sparks” exactly.

Michael Colgrass: Alex Pauk, Music Director of Toronto’s Esprit orchestra,
got the idea of having experienced composers of various
ages act as mentors, teaching middle school, high school and college
students to create musical pieces that either their fellow students or
the Esprit musicians could play. Composers Scott Good, Douglas
Schmidt, Alex and I took on the task. On May 7th these works were
premiered at MaRS hall in Toronto. Alex conducted grade 12
youngsters from the Etobicoke School of the Arts in a piece that
they collectively wrote for chamber ensemble. Scott Good conducted
children of North Toronto Collegiate in a set of variations which
they had written as a group. Douglas Schmidt directed grade 8
and 9 students from the Rockcliff Middle School in a piece they wrote
depicting a storm. My students were members of the Claude Watson
School of the Arts. Two wrote pieces for orchestra, another wrote a
duo for two violins, which she played herself with a school colleague,
and two collaborated on a piece for orchestra, in which they performed
as soloists. Esprit played the orchestra works with Alex conducting.

WN: How do you teach youngsters to write music when they have
never done it before? Where do you start?

MC: With a prayer! I had students from Alan Tok’s Music Theory
class at Claude Watson, so they already knew something about
music though not how to compose it. My approach was to teach
them the principles of writing music through the use of graphic
notation.

WN: Which is?

MC: Lines, curves, dots, jagged wedges, etc., whatever marks would
represent sounds they might sing. I had the whole class of 27 create a
work collectively on a blackboard, using these, then had the class
sing it as a chorus. Next I had them create their own individual pieces
and conduct these with the class.

I explained through this graphics method how music is made,
that music is basically a compilation of sounds and shapes that are
interesting. That the best pieces are usually based on one simple
idea—a motif or melody, in graphic terms represented for example
by, say, one curved line varied in a number of different ways—and
that this single idea can be the basis for a whole movement or
even a whole work. (I played examples from the classical composers.) Also that the sonata form is made from two contrasting ideas (say, a curved line for the first theme and then a series of dots for the second) presented separately and from which a conflict can result when these two ideas are presented together, suggesting the need for a resolution. I made the analogy that, in this way, a piece of music, essay, speech, novel, play or movie all operate on the same basic principle—conflict and resolution based on one simple underlying idea. I pounded this point
home for two months, always using graphics as the mode of
notation because I could create musical examples very quickly in this way.

WN: Two months? How often did you visit?

MC: In the first semester, the whole class, about twice a week.
In the second semester we whittled the group down to
those who wanted to write graphic pieces for the May
Esprit concert. That left a group of five student musicians:
horn player Amy Kazandjian, violinist Coco Chang Chen,
cellist Jenny Eng, singer Jana Vigor and guitarist Lucian
Gray.

MC: Told them that if they were willing to make the necessary
visits to my home for private lessons I would do it. I had three
two-hour visits each with two of them, four with another and five
with another. These sessions were very intense and interspersed
with e-mails. Their pieces began to take shape, but even so, two
weeks before the deadline I almost phoned Alex Pauk to say that we
would have to bow out. Instead I made myself available anytime
of day or night in these last two weeks and they came through with
very hard work. We were still working out details on the pieces
during the three-day rehearsal period, actually writing and re-writing
between rehearsals to put on the final touches. It was only at the
last rehearsal I heard for the first time the completely finished works and
I could hardly believe it. Leaving that rehearsal I was so excited
I walked all the way home from the MaRS building saying to my­
self, “We did it! We did it!” I could hardly sleep that night. The
dress rehearsal and concert two days later on May 7 sounded even
better and the audience at the premieres was extremely impressed,
giving each composer a resounding applause. Watching each of them
bow somewhat self-consciously following
their work
brought tears to my
eyes.

NEXT TIME:
“Creative Sparks”
afterthoughts, and
more on graphic
notation.

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DISCOVERIES: recordings reviewed

EDITOR'S CORNER: June 2008

The Victoria Day weekend proved to be a pleasantly gruelling ordeal as several late arrivals forced their way to the top of my listening pile. Most notable was a 6-CD set (Naive Montaigne MO 782179) of historic (though not ancient) performances of some significant and under-recorded works of the late Olivier Messiaen (1908-1992), whose centenary will be celebrated this December. Of particular note are 1990 and 1991 live performances of Des Canyons aux Etoiles and La transfiguration de notre seigneur Jesus Christ under the direction of Reinbert de Leeuw, who was recently in Toronto to conduct TSO Messiaen performances during the New Creations Festival. De Leeuw's 1991 performance inspired the composer to say: "C'était une execution extraordinaire." Each of these enormous works, dating from 1971-74 and 1965-69 respectively, which feature a myriad of soloists and large orchestral forces (with choir added in the case of La transfiguration), comprise 2 CDs and provide book-ends for the (mostly) older works contained on the other two discs of the set. These are the 1943 Visions de l'Amen for two pianos (performed by de Leeuw and Maarten Bon) and the 1988 80th birthday concert featuring the composer's wife Yvonne Loriod as piano soloist with Ensemble Intercontemporain under the direction of Pierre Boulez. The concert featured the celebrated Oiseaux exotiques (1955-56), Sept Haku (1962), Couleurs de la cite celeste (1963) and the world premiere performance of one of the composer's last works, Un vitrail et des oiseaux (1986).

Listening to pieces representing the output of more than four decades, I was reminded of a colleague who once jokingly said in reference to Messiaen's music, "Why does Grandpa always tell the same story?" Or as my own father likes to say, "Don't stop me if you've heard this one." Admittedly Messiaen's music always sounds like Messiaen (i.e. "the same") but what surprises me is that in spite of having influenced several subsequent generations of composers through his teaching, no one else's music sounds like his. His is a unique voice and even if it is "always the same", it is a glorious story, exquisitely told. I highly recommend this entire set, but for those who want to pick and choose, the two double and two single discs are available individually.

Another multi-disc set that drew my attention this month is Christina Petrowska Quilico's new 2 CD collection INGS (Welspring Productions WEL0008) distributed by the Canadian Music Centre (www.musiccentre.ca). The disc's unusual title is taken from Henry Cowell's set Six INGs (Floating, Frisking, Fleeting, Scooting, Waiting and my personal favourite, Serating) which begins the second disc. But before I get too far ahead of myself I'd like to say how impressed I was with the programming of this set. From its opening track, Ann Southam's hypnotically beautiful Glass Houses, to the close almost two and half hours later with Omar Daniel's Surfacing, the journey is a diverse, well-paced and extremely well-executed one that spans the work of fifteen 20th century composers, including four Canadians. One of the most exceptional aspects of this set is the fact that these exciting and seemingly flawless performances were all recorded live. They were mostly culled from the archives of CBC Radio 2 but some—jazz inspired works by Masamitsu Takahashi and Bill Westcott—were recorded during Petrowska Quilico's faculty recital at York University's Acolade Centre in January 2007. CBC producer David Jaeger, the pianist's main collaborator on this project, is also present as composer with Quasi Sospiri, an interactive work for piano and computer-controlled electronics which expands the scope of the instrument by extending its reverberant qualities without becoming jarringly synthetic. Coming midway through the first disc it could be seen as providing a welcome respite to the potential sameness of an all-and-only-piano program, but frankly the broad stylistic range of the repertoire renders this unnecessary and we are able to appreciate Jaeger's piece simply for what it is—a sensuous exploration and amplification of the piano's acoustic world.

There are simply too many fine pieces to go into detail here, so I will just mention the highlights for me: Messiaen's Premiere communon de la Vierge from Vingt regards sur l'enfant Jésus, Alexina Louie's Star Filled Night and Takemitsu's Les yeux clos. In addition, the hard-core post-scholar school is represented by the Premiere Sounce of Pierre Boulez, while more accessible offerings include Lowell Lieberson's Apparitions, David Del Tredici's Fantasy Pieces and even a couple of Art Tatum arrangements, I'll Never Be the Same and Don't Get Around Much Anymore. All in all this is a compelling and eclectic journey through the annals of 20th century composition. Incidentally, Christina Petrowska Quilico will be the recipient of the 2008 Friend of Canadian Music Award, to be presented by the Canadian Music Centre and the Canadian League of Composers this month. But let's not be fooled into thinking that Petrowska Quilico's disc has run the entire gamut and exhaust­ ed the possibilities of piano composition in our time. A new CD by Brigitte Poulin, Edifices naturels on the Quatuor Bozzini label (CQ8 0805 www.acteunique.com) takes us on a tour of four very different landscapes mapped by Canadian composers James Harley, Ana Sokolovic, Denys Boullane and Paul Frehner. Harley's piece, which gives the disc its title, was actually inspired by a landscape—the "beautiful and strange rock formations viewed at Bryce Canyon." (Coincidentally it was Bryce Canyon that inspired Messiaen's De Canyons aux Etoiles mentioned above.) Ana Sokolovic's Danses et interludes take the composer's Baltic heritage as their point of departure and utilize the rhythms of the Serbian language. Boullane's contribution is also a dance, but in his case one based on puns and word games. The most extended and most recent work included is Frehner's 36-minute Finnegans Quarks Revival completed in 2007. Its eight interrelated movements are "named after the whimsical names of the quarks that inspired them"—Down; Bottom; Beauty; Strange; Charm; Up; Truth; Top. Of course, as the composer points out, one of the tenets of quantum theory is the basic interconnectedness of all phenomena, and he confesses to having therefore taken some liberty in the search for ways to relate ideas. That being said, we are nonetheless presented with a cohesive series of sometimes lyrical and always thoughtful sketches. Concert note: Brigitte Poulin is one of the Montreal musicians involved in "Transmission", presenting works of Boulez, Xenakis, Murail, Aperghis, Vivier and Manoury at the Music Gallery on June 5 as part of the soundaxis festival.

The next disc also comes from Quebec but in this instance explores the world of traditional folk music through three-part a cappella vocals, lively instrumental arrangements and original songs. Genticorum has been performing together since 2000 and with the release of their third CD La Bibournoise (www.genticorum.com) have firmly established themselves as players on the international folk circuit. This summer they will perform in California, Vermont, Maine, British Columbia, Quebec, Newfoundland and August 15-17 at the Ottawa Folk Festival. Multi-instrumentalists all, the three perform on wooden flute,
fiddle(s), guitar, jaw harp, fretless electric bass (tastefully played and never seeming anachronistic) and foot-stomp percussion. The textures created belie the fact that there are just three people producing all that sound, but careful listening confirms that this is indeed possible in real (reel!?) time: two singers and flute, okay that’s three mouths; flute plus fiddle and bass—that’s only three pairs of hands; add several pairs of feet; well yes, three well-coordinated people could do that all at once and evidently they do. Highlights are the a cappella title track—I’ve not been able to find a definition for the word “bibournoise”, but the song is about being confined in a wondrous prison cell made of food, walls of mutton and floors of ham, with buckets of wine to wash it all down—and Hommage à André Alain/La Gigue à Pierre Chartier, a tribute piece that begins as a gentle fiddle tune and morphs into a lively dance. Once again it took careful listening to separate the layers: fiddle, jaw harp, bass and foot percussion. The final piece Le Pommeau is a set of reels “composed in the shower... Music to clean the soul and warm the heart.” That works for me!

The final disc I want to mention also has a French connection; this one is Collette Savard’s rural Franco-Ontarian heritage that comes into play. Now living in Toronto, she has incorporated more urban jazz and pop-oriented sensibilities into her writing and composition, crafting what she calls “a soulful new style of folk music.” What drew me to Collette’s new CD Zen Boyfriend (www.collettesavard.com) is its instrumentation. I cannot think of another contemporary instance where the main accompaniment is provided by ducimer or ukulele. Oh there is ample acoustic guitar, with occasional dobro, violin, viola, percussion, bass, and on one cut even the baritone sax of Richard Underhill, but the most intriguing tracks involve Savard’s sturdy vocals with very meagre instrumentation, mostly provided by producer John Zytaruk. All the songs are original compositions. Particularly effective are Quarter-Life Crisis (bass, guitar and bass) and the closing track Over the Waves where Zytaruk’s lap steel (at times reminiscent of John Gzowski’s haunting work with Mary Margaret O’Hara) provides the only support for Savard’s vocal melody and sparse ukulele strumming. Concert note: Collette Savard performs at Mitzi’s Sister (1554 Queen St. West) on June 13. 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 welcome your input via our website, www.thewholenote.com.

David Olds
DISCoveries Editor
discoveries@thewholenote.com

suitably heavenly ensemble. Most notable is the gorgeous tone and dancing lyricism of Washington McClain playing baroque oboe and oboe da caccia for which one thanks Bach profusely for having given the oboist equal voice in so many of the cantatas. From the wealth of material one could choose from Bach for the liturgical year, the choices here are a good mixture of the familiar and the relatively obscure, representing an appealing range of masterful sacred selections to carry us through the seasons. 

Dianne Wells

Mozart - Le Nozze di Figaro
Erwin Schrott; Miah Persson; Gerald Finley; Dorothea Röschmann; Rinat Shaham; Royal Opera; Antonio Pappano
OpusArte OA 0990 D

Whether Marriage of Figaro is Mozart’s best work for the stage is arguable, Don Giovanni being a close contender, yet this splendid new release makes a very good case for it. Although containing great comedy and a full range of human emotions plus much of the composer’s most heavenly music, it has been a difficult opera to bring off...
due to its inordinate length and countless long secco recitatives that obstruct the flow of musical progress. A lesser performance can easily become tedious.

David McVicar’s unique new vision at the work, his dynamic staging, action that is constantly moving, talented and attractive young cast makes it exciting to watch. And hear. The musical success of any opera always depends on the conductor and in this case Antonio Pappano, one of the best in the world today in opera, makes us sit up from the very first note of the overture. With generally fast tempos he reminds me of the great von Karajan. His great skill is manifest in the crucial 2nd act, where we go from duet to trio, quartet, quintet, sextet and octet in one gradual continuous buildup to the finale of total mayhem.

The cast is simply superlative. As Figaro, the new Uruguayan sensation Erwin Schrott’s voice is dark and mellifluous (it reminds me of Dmitri Hvorotovsky). As Susanna, young Swedish soprano Miah Persson is charming yet mischievous with a delightful, sweet voice. Of the two established ‘senior’ singers Montreal-born Gerald Finley (Count) has a powerful, authoritative deep baritone with temperamental and firm characterization while international star German soprano, Dorothea Röschmann (Countess) delivers her two famous arias with true emotion and wonderful Mozartian style. A treasure. This is the Figaro to cherish.

Donizetti - La Fille du Régiment

Natalie Dessay; Juan Diego Florez; Royal Opera House; Bruno Campanella

Virgin Classics 5 19002 9

Those who saw the live broadcast of Daughter of the Regiment from the Metropolitan Opera last month will recognize this production taped at Covent Garden in January of 2007. The sets, costumes and direction are the same, as is the cast, lead by French soprano Natalie Dessay and Peruvian tenor Juan Diego Flórez.

Flórez is adorable in his lederhosen and multi-coloured sweater – more Missoni than Tyrolean. He’s very handsome, and moves around the stage with delightful ease. But it’s his gorgeous tone and breathtaking agility that have made him the most exciting bel canto tenor of our time. As usual, he brings down the house with his thrilling string of nine full-bodied high C’s in the famous Ah! mes amis cabaleta.

Dessay is an ideal stage partner for Flórez. A natural actress and deft comedienne, she gets the most out of every phrase and musical gesture – even while ironing or peeling potatoes. When she sings coloratura the decorations and runs become an integral part of the action. The director, Laurent Pelly, fashioned this production with her in mind, and he takes full advantage of her willingness to throw herself into a role.

Alessandro Corbelli’s combination of bluster and tenderness makes for a wonderful Sulpice, especially in scenes with the British mezzo Felicity Palmer as a marvelously nuanced Marquise of Berkenfeld. The only cast member not in the Met broadcast is the non-singing Duchess of Crackentorp, here played – to the hilt – by the hugely popular British comedienne Dawn French. She is much funnier than her arch American counterpart, and her spoken French – no pun intended – is far better.

The conceptualized staging is very effective in capturing the lightness of this comedy, with an undulating stage covered in maps, and props which include a clotheline of dancing long-johns. There’s been some fiddling with the libretto, especially when Dessay launches into a hilarious diatribe. Even the English subtitles take liberties – the French command, “Si­ence!” becomes “Put a sock in it!” This is great opera - and great video.

Pamela Margles

Romantic Arias

Jonas Kaufmann; Prague Philharmonic Orchestra; Marco Armiliato

Decca 475 9966

Most of the outstanding tenors who have come onto the opera scene during the past decade are light lyric voices especially suited to Italian and French roles. But German tenor Jonas Kaufmann is different. His voice is intense and powerful, with a grainy texture, much closer on the tenor scale to Jon Vickers than to Luciano Pavarotti. It is a disappointment, then, that his first recital disc presents standard fare for a lyric tenor - a predictable assortment of arias from operas like Rigoletto, La Traviata, La Boheme and Manon.

Kaufmann clearly puts his heart into these roles, and easily meets their technical demands, but his voice lacks the openness and suppleness and elegance for the French characters and vocal styles, the unrelenting baritonal quality of his sound is unsuited to many of them.

Selections from Die Frecschutz and Die Meistersinger show what he should be doing more of - there are few tenors today who can match him for his combination of power and sensitivity in this repertoire. Perhaps Kaufmann’s good looks have tempted him to take on lyric romantic leads. But there are plenty of excellent tenors for Rodolfo and Alfredo singing today, and all too few tenors able to manage the heavy German roles he excels in. For all Kaufmann’s strengths, this recital promises more for his future than it offers in the present.

Seth Esrin

Unsuk Chin - Alice in Wonderland

Sally Matthews; Bayerischen Staatsoper; Kent Nagano

Medici Arts 2072418

When American conductor Kent Nagano moved to the Bavarian State Opera, he brought this new opera by Korean composer Unsuk Chin with him. The premiere last summer in Munich was controversial, the newspapers in this opera-addicted city reporting complaints by Chin that German director Achim Freyer, who always puts his own signature on his work, was ignoring her intentions. But the adventurous Munichers took to Alice with enormous enthusiasm, as you can hear on this DVD taped during its premiere run last summer.

Chin and her co-librettist David Henry Hwang, who wrote the libretto for Canadian composer Alexina Louie’s The Scarlet Princess (and the play M Butterfly), have taken the most darkly surreal bits from Lewis Carroll’s beloved book, and fashioned them into an angst-filled play – in every sense of the word – on identity. Chin’s score draws on many different styles. Her orchestrations are diaphanous and vibrant. Yet she manages to achieve a distinctive voice.

Freyer puts on a fabulous show. The problem is that the music is only one part of it. His imaginative staging distracts from both the subtleties of the music and the intricacies of the text.

The bare stage is severely rakily. Alice, on stage for almost the whole opera, is surrounded by a fabulous array of costumed acrobats and puppets. Her head is covered by an oversized rag-doll mask. While the Queen of Hearts roams on a platform near the bottom of the stage, the remaining eight singers sit in a row at the base of the stage dressed like courtroom judges - or mock Lewis Carroll’s beloved book, and fashioned them into an angst-filled play – in every sense of the word - on identity. Chin’s score draws on many different styles. Her orchestrations are diaphanous and vibrant. Yet she manages to achieve a distinctive voice.

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This month, I was given not one, but two piano recordings to look at, both on the Analekta label, and both featuring artists who are Canadian, either by birth or by adoption - a treat indeed for a pianophile such as myself! As a result, the best piano-music coming from my den this past week has sadly been from my CD player rather than from my own piano. The venerable Austrian-born musician Anton Kuerti has made his home in Toronto for the last 35 years, and has rightfully come to be regarded as Canada’s most revered and respected pianist. Already famous for his interpretations of Beethoven, Kuerti has turned to the music by Josef Haydn for his latest disc, his first ever recording of keyboard music by the “father of the symphony” (and the string quartet). While Haydn’s sonatas never have the dramatic intensity of those by Beethoven, they nevertheless contain a charm all their own, and the six presented here - composed over a span of some 40 years - are all fine examples of his keyboard style. True to form, Kuerti easily captures the gracious spirit of the music, playing with a delicacy and technical precision that particularly suits the genre. What cheerful-sounding music this is indeed. Certainly not without passion - as Kuerti points out - but almost always maintaining a mood of happy optimism, making it a joy both to play and to listen to.

From Toronto we go to Montreal for the talents of Alain Lefèvre and another Analekta recording, this time featuring the music of Rachmaninov and Schubert. Born in Montreal in 1962, Lefèvre was the 1980 winner of the Alfred Cortot competition, and he made his debut two years later with violinist Christian Ferras. While the Rachmaninov Etudes-Tableaux Op.39 and the Schubert Impromptus D946 may seem an unlikely combination on one disc, as the program notes point out the two composers were remarkably similar. Both were pianists, both were introverts, and both were plagued by creative self-doubts over the course of their respective lifetimes. Lefèvre makes the pairing seem totally logical, approaching the music with great panache. The considerable technical demands required by both composers are easily met by a formidable technique, yet Lefèvre also demonstrates a deep sensitivity, a characteristic almost mandatory in performing the music of Schubert, with its intense lyricism. My only quibble with this recording is with the actual sound quality itself, which I found at times to be too dry and “boxy” – a little more resonance please! But this is a minor issue, and only slightly mars an otherwise fine performance. Two worthy CDs from Analekta, each with very different repertoire, and each showcasing the talents of a fine Canadian artist. Recommended.

Richard Haskell

Saint-Saëns - Piano Concertos 2 & 5
Jean-Yves Thibaudet; L’Orchestre de la Suisse Romande; Charles Dutoit
Decca 475 8764

Once again French pianist Jean-Yves Thibaudet and Swiss conductor Charles Dutoit show what a dynamic team they make. Their irresistible vitality in

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these two piano concertos by Saint-Saëns creates a vivid presence, especially in the way they weave the frequent cadenza-like passages into the texture. At times they even seem to be finishing each other's sentences.

Saint-Saëns' second concerto is one of the most popular works of French Romanticism. Its charms are readily apparent, right from the rhapsodic opening, and Thibaudet brings them out with a fine balance of playfulness and poignancy. Saint-Saëns presents the three movements in an unusual order - slow, fast and very fast. Dutoit and Thibaudet make dramatic sense of this structure, shaping each phrase to carry the momentum forward while highlighting the gorgeous melodies.

Saint-Saëns' fifth piano concerto - not to mention his other three - is less often heard. It's hard to understand why. The harmonies are alluring and often surprising, and the melodies are plentiful and memorable.

Paired with the two Saint-Saëns concertos, Franck's single-movement Variation symphoniques seems like a sidelight, fine though this performance is. What would really work here is another concerto by Saint-Saëns, or one of his shorter works for piano and orchestra.

In the booklet photos, Thibaudet appears to be deep in contemplation. Yet these performances are as extroverted, sparkling and wholeheartedly virtuosic as one hopes from him. The orchestra plays with the desired élan throughout.

Pamela Margles

**MODERN & CONTEMPORARY**

Shostakovich; Franck - Violin Sonatas

Ernest Bloch: Benjamin Lees - Violin Concerto

Elmar Oliveira; National Symphony Orchestra of Ukraine; John McLaughlin Williams

Artel AR0042-2

**CONCERT NOTE:** Jean-Yves Thibaudet performs Gershwin's Piano Concerto at Roy Thomson Hall with the Toronto Symphony under Peter Oundjian on June 11, 12 and 14.

Ernest Bloch; Benjamin Lees - Violin Concerto

Elmar Oliveira; National Symphony Orchestra of Ukraine; John McLaughlin Williams

Artel AR0042-2

I was pleased to receive a new recording by Elmar Oliveira, a splendid violinist who deserves top billing on major labels. A first prize winner of the Tchaikovsky International Competition in 1978, the Portuguese government bestowed on him the highest artistic honours. His new CD is no exception to his high level artistry.

The beautiful violin concerto by Ernest Bloch is not in the standard repertoire and has not enjoyed that many recordings, even though Schelomo, Bloch's sensational work for cello and orchestra, is basic cello repertoire. Bloch's compositions fall roughly into two categories, the 'Jewish' genre such as Bal Shem, and From Jewish Life, and neoclassical, such as the Concerto Grossi, etc. Oliveira does full justice to the 36 minute score with beautiful and appropriate stylistic qualities. Collectors will compare this performance to the out-of-print Menuhin whose soulful, reverential, almost mystical playing brings a different character to the work.

The Lees is a splendid disc-mate being a contemporary Latvian composer Selga Mence, four of Glière's 8 Duets Op.39 from 1909 and the Handel/Halvorsen Passacaglia, a firm favourite in its original 1894 violin/viola form, round out the programme.

The performances occasionally convey a sense of solid if somewhat workmanlike musicianship rather than dazzling technique, but in works where virtuosity itself is not the primary focus that's not really a major concern.

The CD was recorded in L'Eglise du Sacre-Coeur de la Baie in Shawinigan in July 2006; the sound is clean and well-balanced, although there is more than a little fingerboard noise and string buzz from the cello.

**JAZZ AND IMPROVIZED**

Straight to Plan B

One Up One Down

Independent OUOD - 002

OneUpOneDown.ca

OneUpOneDown was originally the piano and saxophone duo of Winipegers Paul Strickfels and Cameron Wallis, but they now call Montreal home, having both trained in performance and composition at McGill University. On this occasion they are joined by Kieran...
Overs, bass, John Fraboni, drums, plus Rob Pilitch who appears on two numbers and puts his stamp firmly on Manic Depression by Jimi Hendrix. In addition to the Hendrix number there are a couple of standards, Darn That Dream and You Stepped Out Of A Dream. The balance of the CD is made up of interesting original material by the two leaders, ranging from the moody Act One to the exuberance of In The Dutch.

Shrofel and Wallis both display a good melodic sense. The playing of Wallis shows the influence of John Coltrane, but he is his own man as well while pianist Shrofel has put to good use the private training he received from piano virtuoso Kenny Werner. The group as a whole plays with with authority and confidence and the album demonstrates yet again the high standard of musicianship to be found in the current crop of Canadian musicians.

Jim Galloway

Twilight World
Marian McPartland; Gary Mazzaroppi;
Glenn Davis
Concord Jazz CCD-30538

There is a wide ranging choice of material on this recording consisting of a John Lewis composition, Afternoon In Paris, four songs by master popular tunesmiths — Close Enough For Love by Johnny Mandel from the movie Agatha, Irving Berlin's How Deep Is The Ocean, Affie by Burt Bacharach and Hal David and Alec Wilder's seldom heard Blackberry Winter; Blue In Green.

Three originals, which reveal that Marian is a remarkable lady still makes lovely music. At 30 of those years and can attest to the fact that the fingers have perhaps slowed down a bit, but the musicality is a built-in given. At this point in time the ability of performers to travel across borders has become worse. That's what makes festival season important. Foreign performers ranging from respected veterans to savvy tyros get Canadian exposure. Recent CDs here capture older jazzers’ alchemy and suggest newer players to watch.

Someone who has been on the cutting edge since the 1960s, British saxophonist Evan Parker brings his questing spirit to the emblematically titled A Life Saved By a Spider and Two Doves, (Another Timbre at06 - www.anothertimbre.com).

Parker's soprano saxophone is framed by shimmering, pulsating and whirling percussion and electronics. The other musicians - all British - are Mark Westall playing tam-tam, metal percussion and harmonium. Graham Halliwell using computer and electronics; and Max Eastley on a nine foot long instrument with one chord that is played with a bow or glass rods.

The unyielding drones from arc and harmonium create the sonic bed on which these improvisations rest. Additional electronic prestidigitation from Halliwell means that Parker's carefully measured vibrations are seconded by lyrical trills reconstituted from his own output.

Although the saxophonist's unhurried modulations announce their distinctive presence as they peep from among the seeping clusters are lobbed between the players on the Chessboard Cherry Tree. Here turbidity is shattered by ear-wrenching percussion abrasions and crackling electronic wave forms. Most distinctively, Parker's avarious shushes coagulate and multiply with circular breathing.

Utilizing ghost notes and flutter tonguing, his phrases color and connect the proceedings. Eventually the others' blurred harmonies bond with understated reed trills for a satisfying climax.

If Parker finesses his polyphonic tones, then New Orleans based tenor-saxophonist Kidd Jordan burns through his with molten energy. Unlike Parker, Jordan performs infrequently in Canada.

You can hear why this is a loss on LIVE at the Kerava Jazz Festival: Finland (Flying Note FNCD 9012 www.kalimuse.com), where his unbridled improvising is showcased. Associates of the septuagenarian saxophonist are percussionist Newman Taylor Baker and Kali Z. Fasteau, who expresses herself on mizmar, piano, flute, cello, syn- thesizer, violin, drums and soprano saxophone.

Announcing themselves on Trance Dance, Baker rumbles, pops and rebounds, as Fasteau scrapes, stops and strums the piano's strings before turning to modal chording. For his part, Jordan divides his sheets of sound between screeching that abuts dog-whistle territory, and slurred, subterranean grooves. Additional mass is added elsewhere when Fasteau packs performances with thick synthesizer reverberations, screechy cello lines or, drumming, joins Baker in producing press rolls. Meanwhile Jordan ratchets from his horn's top to tip in a nanosecond, utilizing vibrated split tones, double-tongued flattening and side-slipping. With Jordan expelling staccato, free-form patterns and Fasteau utilizing her soprano saxophone's pinched, nay-like tone, Sound Science is another effective track; timbres brush up against one another as identical notes appear in different pitches.

Another improvisor who tours as frequently as Parker is guitarist Scott Fields. Chicago-born, Fields moved to Köln, Germany a few years back. On the witty Bitter Love Songs (Clean Feed CF 102 CD www.cleanfeedrecords.com) he leads a trio completed by a Portuguese rhythm section: bassist Sebastian Gramms and drummer João Lobo. Fields' compositions, which match liquid guitar runs, slight bass lines and on-the-beat drumming, are still at variance with their sardonic titles.

For instance My Love is Love, Your Love is Hate features a spinning staccato theme from Fields that is stretched with stilled fingering until it seems that it will rupture, but doesn't. Working in double counterpart, the massed strings join to produce a barrage of notes, with Fields sounding as if he's playing microtonally and Gramss slapping a backbeat. Meanwhile Lobo's flams precede an intermezzo for ringing guitar licks. Note clusters are lobbed between the players on You Used to Say I Love You but So What Now. But the strategy is different. Fields' contrapuntal chording shirks C&W picking, while Gramms resonates handfuls of low-pitched timbres. Eventually as the bassist settles on legato pacing, Fields wraps up with echoing, blues-based licks.

Gramss' bass work owes its suppleness to sonic extensions from older bass specialists such as New York's Mark Helias, who has recorded in Toronto. His Open Loose
Another vibrant improvised music scene is Chicago's, spearheaded by reedist Ken Vandermark, a frequent Canadian visitor. Like other established players, Vandermark mentors younger players, one of whom is bass clarinetist Jason Stein. A Calculus of Loss (Clean Feed CF 104 CD, www.cleanfeedrecords.com), demonstrates what Stein can do on his own, backed by Kevin Davis's cello and Mike Pride's percussion. As cohesive as the other groups here, one of the trio's advantages is that Davis takes the front-line guitar or rhythm-section bass role. The other is that Pride's percussion includes resonating vibraphone tinctures, cantelevered cymbal patterns plus standard drum beats.

Compositions such as Caroline and Sam and That's Not a Closet confirm the three are as comfortable with New music as new Swing. Balanced on vibraphone reverberations and scratched cello strings, the former connects a near-madrigal melody with excursionary drum beats. Based on mood, rather than rhythm, the result is contemplative without sinking to lugubriousness. On the other hand, That's Not... is sprightly enough to suggest mainstream swing, although Stein's roistering coloratura lines alternating with jagged runs aren't a standard scenario. Melodious, variations moderate the pace so Davis's plinks and Pride's cymbal pops are audible in its resolution.

Some of these players may be on stage this month; others may take a while to visit the area. All are worth hearing.

Concert Note: The Evan Parker Trio (with Barry Guy and Paul Lytton) plays the Music Gallery on June 27.

**POT POURRI**

Wings
NEXUS
Independent NEXUS 10915 (www.nexuspercuision.com)

Among contemporary music fans, NEXUS has long been considered one of the world's premiere percussion ensembles and they have been making music of the percussive persuasion for an astonishing 37 years. I think I just may be dating myself when relating that I attended some of their early memorable all-improvised concerts of the early 1970s, but skimming through their 25 discography serves as a reminder of NEXUS' insatiable musical appetites. It reveals an astonishingly wide range of musical interests: from orchestral works, to early 20th century novelty tunes, to an album with jazz pianist and composer Gil(376,745),(585,824) Evans. The music on Wings, the newest addition to their CD catalogue, yet again proves to cover much intriguing musical ground.

At the heart of the album are seven songs in popular Western idioms composed by the prolific Japanese composer Toru Takemitsu, and arranged for percussion ensemble by various Nexus members. The fascinating Takemitsu (1930-1996), created hundreds of works for the concert hall, movies and it seems more than a few pop songs. According to conductor Seiji Ozawa "Toru Takemitsu... is the first Japanese composer to write for a world audience and achieve international recognition." He also found time to write a detective novel, plus he must be one of very few serious composers who have appeared frequently on Japanese television as a celebrity chef!

The NEXUS song arrangements and performances on Wings are deft, warm and affecting. By turns infused with acoustic light: delicate and resonant bells (in *Sakura*); and darkness: funerary drumming in *All That the Man Left Behind When He Died*, they run the gamut of human experience and emotion.

The CD closes on an ecstatic note with its most substantial composition, Russell Hartenberger's two-movement *Teisti Odyssey*. I'm not sure how, but the composer manages to mystically merge Ghanaian with South Indian musical rhythms and melodic elements.

Andrew Timar

Tango Notturno
Isabel Bayrakdarian; Serouj Kradjian
Tango Ensemble
CBC Records MVECD 1176

The musical partnership of Serouj Kradjian and Isabel Bayrakdarian embodies the marriage of musical genius, virtuosity, passion and a diverse and eclectic and highly engaging range of styles. Here they celebrate Tango music in all its dark and glorious sensuality, danger, drama and bittersweet sentiment in a recording that combines standards as well as some surprising and exotic offerings. They include selections by the famed masters Carlos Gardel and Astor Piazzola, Jacob Gade (the Danish composer of the classic *Jealousy*) as well as Egyptian Fareed El-Atrache, and Armenian Arno Babadjanian.

While some selections reflect traditional styles and the development into forms such as the milonga, others illustrate not only the spread of the tango internationally, but also its influence in film and cabaret. Kurt Weill's *Yokkali* and Piazzola's *Rinascita* share similar themes; a longing for escape and renewal. Bayrakdarian handles these transitions from playfulness to bittersweetness with ease and with her great range of expressiveness, while the ensemble, led by Kradjian whose arrangements along with banzoon player Fabian Carbone's are superb, offers the intelligence, virtuosity and complexity that this music embodies.

Dianne Wells

The Art of Early Egyptian Qanun
George Sawa; Suzanne Meyers Sawa; Raymond Sarweh
Independent (www.georgedimitrisawawa.com)

This is a thoroughly lovely compilation/tribute album to the qanun, a musical instrument that spans two centuries dating back to Ottoman's court, and including Egyptian Sufi sacred dances as well as early 20th Century Egyptian dances. Local Arab music veteran and singular authority, George Sawa performs on a restored period psaltery dating back to the late 1800's. He is deftly accompanied by Raymond Sarweh and Suzanne Meyers Sawa. They complete the soundscape with a consorium of percussion instruments made of animal skins, wood, clay and brass.

The qanun has an unusually impressive range, spanning three and a half octaves. The last track on the album, *Khamsa Sa'idi* is a set of five traditional Upper Egyptian songs and dances. They showcase the versatility of the instrument while at times allowing the listener to reflect with the punctuated jingle-jangle of tambourines centre stage.
Track three, *Tribute to Mohammed Ali Street Composers*, includes a spell-binding mélange of Sawa's own improvisations and adaptations of anonymous traditional tunes. My favourites are tracks 4, 6, and 8. These pieces harken to 17th century instrumental preludes. Their neatly structured sequences recall the intricate patterns and mathematical geometry of a mandala. You can hear the contrast to the later works in their measured pace, and the melodies seem to confine themselves to the soothing lower registers. All of these pieces literally made me want to get up and dance — in fact, I did dance, and I hope you will too!

Heidi McKenzie

**EXTENDED PLAY — The One Percent Solution**
By Cathy Riches

How does the saying go? "Genius is one percent inspiration and 99 percent perspiration" or something like that. But when it comes to creative pursuits, that little one percent can be what elevates a work from the mundane to good craft or even, dare I say it, art. This month, we have several fine examples of what a muse can do.

**Karrin Allyson**

is one of the finest jazz singers working today, and along with a handful of others — like Cassandra Wilson and Holly Cole — she looks beyond the standard songbook for repertoire. Her innovative 2004 release "Wild for You" drew on pop and folk music from the 70s and for this latest disc, *Imagina — Songs of Brasil* (Concord Jazz CCD-30428), Brazil is the inspiration. She applies her soft, appealingly gravelly voice to a collection of lesser-known Brazilian tunes, mostly bossa novas written by the master, Jobim. But other styles and composers are covered here too, and being a sucker for an accordion, the standout for me is the title track, with its European feel. Her usual stellar backing crew, featuring Gil Goldstein on piano and accordion and Rod Fleeman doing gorgeous guitar work, once again plies its jazz sensibility to add freshness to well-established music styles without veering too far from the essence of what makes Brazilian music so compelling. [www.karrin.com](http://www.karrin.com).

**Luis Mario Ochoa**

looked to his Cuban heritage and heart for *Momentos Cubanos* (LMOCD-3, [www.cubanmusicproductions.com](http://www.cubanmusicproductions.com)). Ochoa is best known for his nine-piece dance band Cimarrón, but for this disc he rounded up just a handful of his compañeros — la crema de la crema of Cuban-Toronto musicians — to make a more intimate record. For this outing Hilario Durán joins Ochoa’s quintet: David Virellas on piano, Paco Luviano on bass, the ubiquitous Luis Orbegoso and Jorge Luis Torres on percussion, with Ochoa handling the guitar work and adding his strong, emotive tenor to the vocal tunes. A handful of the tracks are instrumental — the most notable being the breezy title track — and are classic Cuban (no hip hop or other urban styles here), with a few nods to Brazil and Peru. With the lyrics being sung in Spanish, English-speakers might anticipate feeling a little in the dark, but Ochoa is such an expressive singer, no translations are necessary. We get it. [www.luismario.com](http://www.luismario.com).

Latin America and particularly the 50th anniversary of bossa nova, are the sources of inspiration for *Riding on the 65* brought to us by the talented bunch of people known as Shira
ey Eikhard (*Shirley Eikhard Music SEM2008*). Lyricist, composer, singer, guitarist, keyboardist, bass player, percussionist, producer — Eikhard has once again done it all on this disc. As amazing a feat as that is, the lack of other musicians means songs are sometimes not given the treatment they deserve. Specialists can add expertise and variety that is especially needed here on percussion, given the Afro-Caribbean bent of this record. But no matter. Eikhard’s warm, throaty vocals and strong songwriting transcend the shortcomings, especially on the beautiful *Following Your Footprints, So Begins the End of the Affair*, and the fun *Crazy from the Heat*. [www.shirleyeikhard.ca](http://www.shirleyeikhard.ca).

Concert Notes: Luis Mario Ochoa plays with the quintet June 23 at the Pilot Tavern and July 17 at Hotel Le Germaine. Mandy Lagan plays the Markham Jazz Festival August 17.

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For some reason or another I overlooked the complete Tchaikovsky Cycle DVDs from Arthaus. Actually I did play the Sixth Symphony disc and was mightily impressed but recently played my way through the other five DVDs that comprise the entire cycle. They were recorded live at the Alte Oper, Frankfurt in 1991 and performed by The Moscow Radio Symphony Orchestra conducted by Vladimir Fedoseyev.

Fedoseyev is not the first name that comes to mind when one considers comparative performances by noted Russian, or otherwise, conductors... we all know who they are. So it was an unexpected revelation to experience his Pathétique that utterly drains the emotions. As the last heart-throbs ebbed away I was re-converted that this was Tchaikovsky’s greatest work; a personal summation of his life, a valedictory address for posterity. Of all the outstanding recorded performances I know, from the 1938 Furtwangler through the other ‘greats’, this has the most profound effect.

Throughout the six DVDs, except to a lesser extent in the concerted works, Fedoseyev and his orchestra communicate Tchaikovsky unlike any others that have reached my ears. One stops critiquing the performance and is drawn into the composer’s confidence. Most rewarding and certainly quite unusual.

Here are the Arthaus Musik couplings:

102121 Symphony No.1, Francesca da Rimini, Rococo Variations (Antonio Meneses); 102123 Symphony No.2, Eugene Onegin highlights (Lidia Chernikh, Alexander Nenadovskiy); 102125 Symphony No.3, Swan Lake excerpts, Concert Fantasia op.56 (Mikhail Pletnev); 102127 Symphony No.4, 1812 Overture, Violin Concerto (Viktor Tretyakov); 102129 Symphony No.5, Overture in F major, Piano Concerto No.2 (Pletnev); 102131 Symphony No.6, Serenade for Strings, Piano Concerto No.1 (Pletnev).

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416 620-6933
Join Libby Znaimer for the Zoomer Report on topics of special interest for Boomers with Zip, six times daily, on the New Classical 96.3 FM.
Mesaros creates sympathy for Gould by showing that if he hurt many people, his déclassé status meant he was helpless to control his eccentricities. So why, she wonders, did no-one recognize his talent? Hamelin who combines 'a remarkable range of romantic piano style by what he describes as 'a deep unease with the sheer routine and funereal boredom of some piano recitals I have attended (and no doubt given).'' Hamilton, a Scottish pianist and writer, offers a wealth of material based on his studies of first-hand descriptions of concerts, early recordings and scores produced by legendary performers like Liszt, von Bülow and Busoni.

For Hamilton, pianists today - especially those he calls the 'urtext fetishists' - are hampered by a too-reverential attitude to the written score. He longs for the expressive spontaneity of golden age pianists. It's not that pianists today aren't talented, but they need to take performing traditions into account when performing works from the 19th century. Following in that tradition, a cadenza can be stylistically jarring, chords can be arpeggiated freely, and rhythms can be elastic. He would even encourage 'preluding', where 19th century virtuosos, most of whom were composers, would introduce and connect movements of a piece with improvised interludes.

His main target is not pianists but musicologists, who have co-opted the essential job of editing scores, even though 'their academic skills are far more advanced than their executive.' Among the few pianists today Hamilton singles out for unqualified approval is Canadian pianist Marc-André Hamelin who combines 'a remarkable range of tone colour with an inquisitive musical intelligence.'

'The message', as handed down from Liszt to his pupil Martin Krause to his pupil Claudio Arrau, he writes, 'seems to be communication, imagination, and variety.' Hamilton's delightful wit, narrative flair and wealth of anecdotes encourage us to listen to this message, even though his ideas for its application may be provocative. We may not long for the days when a multi-movement work would rarely be performed all the way through, when a performance would be interrupted by clapping not just between movements but in the middle of a piece, and when audiences rarely paid full attention to the performance - but we can value the tradition that emerged.

Next fall, Marc-André Hamelin plays a recital for Music Toronto at the St. Lawrence Centre on November 11, when he will perform two of his own compositions as well as a work by golden age virtuoso Leopold Godowsky.

Rostropovich: The Musical Life of the Great Cellist, Teacher and Legend by Elizabeth Wilson

Rostropovich in Moscow during the 1960's, and interviewed him extensively later when he was living in the west. So she knew him well. She understands his musical milieu and the political situation of those times. She recounts her own experiences, along with those of fellow students like Jaqueline du Pré, Mischa Maisky and Natalya Guiman, who recalls Rostropovich asking her during a lesson, 'Why are you playing like a policeman sitting in his booth?'

Rostropovich was prodigiously gifted as a cellist, conductor, pianist and teacher. He single-handedly shaped the modern cello repertoire, premiering nearly two hundred works. Wilson includes glimpses of composers close to him like Shostakovich, Prokofiev and Britten. He stood as a beacon of integrity, even in his most trying times with the Soviets. He emerges from these pages as a warm, funny, passionate, generous, ebullient, engaging and utterly brilliant character. He was clearly far more than a teacher for Wilson and her fellow students. 'He had given us food for thought that lasted a lifetime', she writes.

Wilson does not uncritically, just grateful.

One of the many wonderful stories he told his class was how he blackmailed Benjamin Britten into writing the three suites for solo cello. He threatened to do an embarrassingly elaborate cursive when meeting the British Princess Royal if Britten wouldn't agree. The contract was drawn up on a restaurant menu. Wilson points out that while Rostropovich recorded the first two suites, he wouldn't record the third. 'He felt that this music had its own mystical existence, in some dimension beyond time', she writes in this exquisite memoir.
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Directed by Jeanne Lamon and Ivars Taurins and featuring the Institute participants.

The Grand Finale
Sat June 14 at 7:30pm
Grace Church on-the-Hill, 300 Lonsdale Rd
The combined forces of the TBSI Orchestra, Tafelmusik Orchestra, TBSI Choir and Tafelmusik Chamber Choir in a baroque extravaganza! Tickets required for June 14. See admission details below.

Free and general admission:
Admission to June 2, 7 and 14 concerts is first-come, first-seated. No tickets necessary. Doors open 15 minutes before all concerts.
*Tickets for June 14 must be obtained in advance and will be available to the public on Thurs June 5 at 7am IN PERSON ONLY at the Tafelmusik Box Office, 427 Bloor St W. Maximum 2 tickets per person.
(Note: all tickets were given away within minutes last year)

Call 416.964.6337 for more information.

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WITH THE SUPPORT OF
Listen out! SUMMER MUSIC GUIDE

Welcome to the Green Pages, WholeNote's annual guide to the summer music festival scene in southern Ontario and beyond!

We think that the summer is one of the best times of the year to experience music. With the bounty of music festivals happening this summer in southern Ontario and its surroundings, both near and far, music becomes a destination like no other.

Only in summer can you hear music in outdoor venues that will inspire and rejuvenate: by a lake, on a hill, in a barn, in a country church, or in the heart of downtown amongst the skyscrapers...

As the summer approaches, we are reminded that it is more than just concert-goers who are eagerly anticipating this exciting time of year. The musicians themselves—vocalists, percussionists, pianists, and others—also enjoy the high concentration of music, and the scenic venues that the summer season brings.

So the way we see it, there's two ways to look at music in summer: music as a festival—separate celebrations, with unique programs and venues, and music as a travelling show—from the bird's eye view of musicians, travelling across the continent, from festival to festival.

Whether you want to travel alphabetically as a listener or from venue to venue with a music-maker, we've got the details included here. Hop from place to place with five active musicians, who give us the goods on their summer music plans (see Nick Torti's running interview, starting immediately below) or skim through our more than forty festival profiles to get info and contact details to help you plan your summer. You can search out festivals by name (see profiles starting on page 12), place (using maps on pages 10 and 11), or date (using our listings sections, commencing on page 32).

We hope it's an enjoyable journey either way.

Lori Freedman, clarinetist, composer, improviser

What are you doing this summer?
In early June I'll be at the soundaXis Festival in Toronto: June 5 in the Montreal sextet Transmission, performing contemporary works from France, and June 7 in a panel discussion about music, texture and material, with J Gzowski, I, C. Smith, and others. On June 18 I'll be in Montreal at The Off Jazz Festival, with an evening of improvised music from L'Ensemble Ambiances Magnétiques, with C. Chan, G. Fabbro, and others. June 24 is a Girl on Girl solo concert for CONTACT Contemporary Music Series in Toronto. Mid-July takes me to St. John's for Sound Symposium, giving an improvisation workshop on July 10, and a duo concert with Scott Thomson (trombone) on July 11. It's back to Montreal later in the summer for an August 16 performance of solo contemporary Italian music by members of Transmission at the Jusqu'aux Orelles summer music festival. Of course, these are simply performance dates and do not include the obvious massive accumulation of days and weeks of preparation.

Is it a typical summer for you?
Yes and no. Often, I play at the jazz festivals in Vancouver and Halifax, but each summer the festivals and the projects with which I am involved change. Over the past two or three years I have had a kind of come-back in playing more contemporary music as I used to do in the late 20th century. Although I have kept performing, recording, and touring written music, since 1996 my activities as an improviser have been increasing. It feels like my "load" tripled in number and quite probably in ripening. Preparing tremendously difficult works will take up the majority of my time this summer.

How does music-making in the summer differ from the rest of the year?
Most different is the ability to focus on the music...there are fewer administrative bugs to deal with.

What are you looking forward to the most?
Focusing on/learning/discovering/creating the music!

As well as being a bit of a music junkie (practising, listening and researching), I am contrarily an outside person. I need lots of air and room to move. I will be swimming in the Mediterranean, bike riding in the fields of Normandy and locally out the Lachine Canal, looking for new places to pitch a tent, and unpacking boxes from a recent move.

Your most fond memory from a previous summer?
Last summer I made two videos of two rather important solo concerts I performed. One was at the International Clarinet Conference in Vancouver, where I was yet again (this happened at another such event for bass clarinetists in Holland) the only musician to present a purely improvised concert. The other video was filmed here in Montreal, a solo concert of terrific and terrifically difficult music from my repertoire. I had both these concerts filmed for an upcoming DVD project I have with There Productions, to be released on the Mode record label out of New York.
ELORA Festival 2008

- Kiri Te Kanawa
- André Laplante
- The Choir of Trinity College Cambridge
- Handel's Solomon
- Destino
- Elora Festival Singers
  and more...

July 11 - August 3, 2008  1-888-747-7550  elorafestival.com

Brott Music Festival 08

National Academy Orchestra of Canada

Hamilton & Burlington
June 14 - August 21

Classical | Jazz | Chamber | Pops

905-525-7664
www.brottmusic.com
What are you doing this summer?
I have a very busy summer, performing and giving master classes at Collingwood Festival, Festival des Hautes-Laurentides, Oxford, Calgary’s Morningside Music Bridge, Banff, Toronto Summer Academy and Festival, Vermont Festival, Niagara International Chamber Music Festival, and the Chethams Piano Festival in Manchester, UK.

Is it a typical summer for you?
This is more than I have usually done in the summers—usually I have taken August off entirely.

How does music-making in the summer differ from the rest of the year?
Scenic locations, working intensively with groups of students whom I have not met before, performing with outstanding fellow artists, staying in one location for a whole week or more, and the possibility of programming exotic repertoire.

What are you looking forward to the most?
Climbing some more mountains near Banff!

Your most fond memory from a previous summer?
Performing Hermann Gocht’s wonderful Piano Quartet at Marlboro.

Maryem Tollar, singer

What are you doing this summer?
June 6 I’ll be singing with the East Coast New World Orchestra led by Chris Church at the Luminato Festival in Toronto. Then I’m performing with Bharatanatyam dancer Lata Pada’s company, Sampradaya Dance Creations, on June 10 at the Canada Dance Festival in Ottawa.

The Maryem Tollar Ensemble performs with Alfred Gamil and Mohamed Aly from Cairo, Egypt on June 22 in Toronto, a concert co-produced with Small World Music and the TD Canada Trust Toronto Jazz Festival. Early July brings the ensemble to London, Ontario and Sunfest, while the end of the month brings the ensemble to Calgary, where we perform with Gamil and Aly again (July 25-27) as part of the Calgary Folk Music Festival. Also as part of the Calgary festival, I teach a vocal workshop on Arabic Music with Ernie Tollar. Then, in late July (28-29), the Ensemble is performing at the Ottawa Chamber Music Festival, and in early August (1-3) at the Blue Skies Festival.

I am teaching a vocal Arabic workshop. Ernie is teaching saxophone, Arabic Flute, and world ensemble workshops from August 3-10 at a Music Camp through the Ontario Music Centre at Lakefield College on Lake Kashewanooka. And finally, from...
**Canadian Guitar Festival**

**Jul 17 - 20 / Loughborough Lake, Kingston, ON (Map D)**

Set on our very own campground on Loughborough Lake, only 8 km north of Kingston, the Canadian Guitar Festival presents world-class guitarists of both Canadian and international fame under our big-top tent. We celebrate our 5th season this summer on the 40th anniversary of 'Classical Gas' with our very special guest Mason Williams. Our evening concert schedule runs during the first three days and we conclude the festival with the 5th Annual Canadian Fingerstyle Guitar Competition. Day, weekend or camping passes are available through www.ticketweb.ca. Swimming, children's playground and great food available.

613-544-2267
info@canadianguitarfestival.com
www.canadianguitarfestival.com

**City of Toronto Historic Museums**

- **Music in the Orchard**
  **Jun 1, 8 & 15 / Spadina Museum, Toronto, ON (Map B)**
  Spadina Museum: Historic House and Gardens (285 Spadina Road, beside Casa Loma) hosts its annual free concert series in its verdant spring gardens. Featured artists this year are the Elspeth Poole Quintet (June 1, 1:30-2:30 pm) performing a program of Mozart and Brahms; the Taffanel Wind Trio (June 8, 1:30-2:30 pm) performing an enchanting program of classical music; and VentElution (June 15, 1:30-2:30 pm), a Toronto-based wind octet performing works from the late 18th and early 19th centuries.

- **Strawberry Festival**
  **Jun 24 / Spadina Museum, Toronto, ON (Map B)**
  Strawberry shortcake never tasted so good. Fun family activities including painting, outdoor sculpture, origami, stilts, walking, cookie decorating, jam and ice-cream making, and live music from flutists Dani Campbell, Susan Williams and Faith Alspach. $3, plus refreshments, includes tour of the century-old mansion.

416-392-6910
www.toronto.ca/museums

- **Colours of Music**
  **Sep 26 - Oct 5 / Barrie, ON (Map A)**
  Colours of Music—28 performances held noon, 2:30 pm and 8:00 pm most days, held in churches throughout Barrie — choirs, orchestras, quartets, pianists from across Can-
Is it a typical summer for you?
Every summer is different because I usually play at different festivals each year and therefore I'm in different parts of the country. And this is the first time I am bringing international guest artists with me on part of my tour.

How does music-making in the summer differ from the rest of the year?
During the year, things are also very unpredictable from one year to the next. I'm involved in so many different and varied projects that it always keeps things very interesting. During the year, I also have to take my children's schedules into account. My oldest child (my daughter) is in school, so just having that schedule keeps us busy—my husband and I have to work around that schedule.

What are you looking forward to the most?
I most look forward to bringing our guests from Egypt. They are such amazing players and such lovely people. It's going to be great to have them here with us.

Your most fond memory from a previous summer?
One great thing about the summer season is that I get to see/play with people who I don't get to see that often, whether they also live in Toronto—or on the other side of the country—or the world. It's usually in nice environments, at the festivals, etc. and the nice weather just makes things even better.

Pius Cheung, marimba player

What are you doing this summer?
This summer, I have several concert tours. One to Europe earlier in the summer. And then to South America. In between, there is some time, not a lot, for me to compose and work on some unfinished compositions of mine. And also because I publish my own music, I have to edit the print copies of my pieces for the printer and then publish. And of course, I am most enthusiastic about Stratford Summer Music. It is an honour to perform in my home country of Canada.

Is it a typical summer for you?
Somewhat. As my career develops, more and more concerts come by. And I am very happy about that.
The Star, Porkbelly Futures, a folk/roots legend-in-waiting, with award-winning author Paul Quarrington and, back by popular demand, The Forest Festival Brass featuring Stuart Laughton. All this plus woodland dance performances, forest ecology seminars with R. Murray Schafer, and a wilderness art show under the direction of Reinhard Reitzenstein. What a festival! 705-754-4167 www.theforestfestival.com

GRAND RIVER BAROQUE FESTIVAL
Jun 13 - 15 / Ayr and Cambridge, ON (Map C)
The Grand River flows 300 kilometres south-west through Southwestern Ontario, and lends its name to a region named the City of Kitchener, where an annual Baroque music festival has taken place since 2002. Each summer, a series of concerts brings the rich heritage and diversity of the Baroque repertoire to audiences from Ontario and beyond. The performances began in the spectacular Bushlow Barn in Ayr, and have since expanded to include venues in downtown Cambridge. In 2006, Kevin Mallon was appointed artistic director of the Festival, and the Aradia Ensemble became Orchestra in Residence. 519-404-5757 www.grbf.ca

HARBOURFRONT CENTRE
FESTIVALS
World Routes 2008
Jun - Sep / Harbourfront Centre, Toronto, ON (Map B)
WORLD ROUTES 2008: Free access to world-classical concerts. Classical music aficionados rejoice! This year Harbourfront Centre features top Canadian and International artists in a series of free classical music concerts at WORLD ROUTES 2008 (June to September).

Highlights include performances by The Gryphon Trio and excerpts from the Canadian operas Fidélité and Frochiche, during A Rocky Mountain High: The Banff Theatre Centre (June 27 to 29); a Canada Day performance by the Manitoba Chamber Orchestra (July 1); Classical Persian artists from Iran at Tigran: Iranian Festival, July 17-20; and virtuoso performances throughout South Asia Calling, August 8-10. What Is Classical? (July 25 to July 27) is a new festival offering three days of innovative concerts that will have audiences questioning the boundaries of classical music.

What Is Classical?
Jul 25 - 27 / Harbourfront Centre, Toronto, ON (Map B)
Question definitions of classical music this summer at Harbourfront Centre. Have you ever wondered What Is Classical? Harbourfront Centre answers with various music and dance forms featured at our new World Routes festival, July 25 until July 27. Explore Classical and Operatic music from South Asia, China, Africa and beyond in an atmosphere designed to make the genre more accessible to audiences of all ages.

Musical highlights include New York City's East Village Opera Company, who blend pop-rock and opera, and transport classical music into the 21st century. U.S.-based Either Orchestra combine the agility and freedom of a jazz combo and the deep grooves of Ethiopian traditions. Toronto's own Queen of Puddings Music Theatre provide a forward-thinking approach to classical opera with an original work. Other Opera themed performances include Beijing opera Master Sun and an opera for families by Cotton Robes Theatre. 416-973-4000 www.harbourfrontcentre.com

MUSIC AT PORT MILFORD
FESTIVAL PERFORMANCES 2008
Visit “The County” and experience world-class chamber music in a location known for its exquisite beaches, historic homes, bike tours, antiques, local artists and exciting new vineyards.

Friday nights at 8:00 PM
St. Mary Magdalene Church, Picton Ontario
WINDERMERE TRIO, JULY 25
PORT MILFORD FACULTY ARTISTS, AUGUST 1
TOKAI STRING QUARTET, AUGUST 8
TOKAI STRING QUARTET, AUGUST 15
Ticket Information: Single tickets $25/Students $10
Festival pass $60/Students $30
Tickets available at door or online.
Books on the Bay, Picton; Quinte Arts Council, Belleville and Grande Theatre, Kingston
For further information www.mpmcamp.org 613-476-7647

ENJOY THREE DAYS OF MAGNIFICENT BAROQUE MUSIC, JUST ONE HOUR WEST OF TORONTO
GRAND RIVER BAROQUE FESTIVAL
JUNE 13, 14 & 15
TICKETS 519-578-1570 OR 1-800-265-8977
The Centre in the Square Box Office www.centre-square.com
www.grbf.ca

HIGHLANDS OPERA STUDIO
Aug / Haliburton, ON (Map A)
Highlands Opera Studio embarks on its second season with Artistic Directors Richard Margison and Valerie Kuinka. Opera singers spend three intensive weeks honing various aspects of their craft under the tutelage of some of Canada's top opera professionals and then perform in an Opera Excerpts Concert (August 15) and three evenings featuring two one-act comedic operas (August 25, 27 and 29). Master classes are also scheduled for August 7, 8 and 9 in Minden. All other performances take place at the Northern Lights Performing Arts Pavilion in Haliburton.
705-457-9933 www.highlandsummerfestival.on.ca

HIGHLANDS SUMMER FESTIVAL
Jul 7 - Aug 5 / Northern Lights Performing Arts Pavilion, Haliburton, ON (Map A)
The Highlands Summer Festival features two concerts: Double

July 25 - 27
GRAND RIVER
BAROQUE
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July 25 - 27
How does making music in the summer differ from the rest of the year?
Well, every concert is different, no matter which quartet you attend or regular season. I think of it as a living energy that is a product of communication between artist and audience. Therefore, in that sense, no concert is the same. But perhaps in the summer, people are more relaxed from the weather and have less work, so they have more time for art and music. The atmosphere tends to be warm and friendly. Which makes for a good chance for artists to have a musical dialogue with the audience.

What are you looking forward to the most?
Spending time with my family and dogs in Vancouver. I live in Michigan now, so I rarely get to go back to Vancouver much.

Your most fond memory from a previous summer?
Many summer music festivals I participated in when I was a student allowed a free dialogue and the exchange of artistic, musical, and human ideas. I love sharing with others, and feeling that energy a person feeds back to me as a reaction of my own musical excitement.

Jerzy Kaplanek, violinist, Penderecki String Quartet

What are you doing this summer?
Teaching at Wilfrid Laurier University, on an academic timetable. In my mind our summer season begins once we are done with the winter term. So the summer excitement began during the Victoria Day weekend, when the quartet performed an all-Polish program at Symphony Space in NYC. (It was satisfying playing with the audience.)

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Pianist Melissa Stevens attempts to mediate a musical debate between two genres, Opera and Broadway. Everyone wins, especially the audience, as the musicians discover they have much more in common than they thought. Under the influence (July 11, 21 and August 5) brings together (Italian) Tom Regina, pianist and singer Laurence Muelles and harpist Dawn Colman for a delightful evening of music that will leave you spellbound. At the Northern Lights Performing Arts Pavilion in Haliburton.

705.457.5933
www.mathieuarts.com

Kincardine Summer Music Festival
Aug 3 - 16 / Kincardine, ON
(Map, C)
The renowned Kincardine Summer Music Festival Concert Series runs August 2 to 16.

Jazz concerts feature the great Carol Welsman, Heather Bambrick, Alex Dean, and more!
Blues concerts spotlight Rick Fines, guitar; Suzie Vinnick, vocals; and Carlos Del Junco, harmonica.
Classical concerts star NEXUS: Peter Allen, piano; Poddill Brass Quintet and the Montreal String Quartet, plus the KSMF Symphony Orchestra and Wind Ensemble, conducted by Matthew Jones and Nigel Evans. August 2: special concert with Caledon, Scotland’s Three Tenors. In addition, the Kincardine Summer Music Festival offers 22 music education programs over the two-week festival, for all ages and abilities.

519.396.0716
www.ksmf.ca

Huntsville Festival of the Arts
Jul 3 - Aug 28 / Algonquin Theatre, Huntsville, ON (Map A)
The Huntsville Festival is a year-round celebration of the performing arts with a major emphasis in the summer months of July and August. The 2008 Festival features national and international artists including Jim Cuddy, Jesse Cook, John McDermott, Michelle Wright, pop icon Hawkshaw Workman and humanitarian Stephen Lewis, among others.

A Jazz Festival is held from July 30 to August 3. During July there are additional free events throughout the community. Tickets range from $20 to $45 with youth pricing. Tickets available online or through the theatre box office. Performances take place at the Algonquin Theatre in Huntsville.

www.huntsvillefestival.on.ca
705.789.4075

Indian River Festival
Jul 4 - Aug 24 / St. Mary’s Church, Indian River PE
In the summer of 2007, the Globe and Mail recognized the Indian River Festival for having the “best collection of musicians of any small festival in the country.” Under the guidance of artistic director Robert Kortgaard, this 2008 season is different with an array of superb artists from contrasting musical genres. Such artists include soprano Mary Lou Fallis, a capella ensemble Cantabile - The London Quartet, singer and song writer Dawn Langstroth; and renowned classical violinist Susanne Hou.

In the historic St. Mary’s Church, come experience this musical treasure in the heart of rural Prince Edward Island.

How does music-making in the summer differ from the rest of the year?
Well, every concert is different, no matter which quartet you attend or regular season. I think of it as a living energy that is a product of communication between artist and audience. Therefore, in that sense, no concert is the same. But perhaps in the summer, people are more relaxed from the weather and have less work, so they have more time for art and music. The atmosphere tends to be warm and friendly. Which makes for a good chance for artists to have a musical dialogue with the audience.

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the Live From the Rock page on myspace. Participate in a songwriter's workshop, sign up to play on the open stage, jam around the campfire or just soak up the sun and the music at the 6th annual Live From the Rock Folk Festival in Red Rock, Ontario.

MARKHAM VILLAGE MUSIC FESTIVAL
Jun 20 - 21 / Markham Village, ON (Map B)
From rock & roll to classical, country to world, jazz to Bollywood; you'll find a sound to please your ears at the 30th annual Markham Village Music Festival. Friday, we have three powerhouse bands gracing our top three stages: Project Phoenix, Brian Rose and the Little Big Band and Too Drunk Too Fish!

MONTREAL BAROQUE FESTIVAL
Jun 20 - 23 / Old Montreal, QC (Map D)
Sirop Soie Safran/ Syrup Silk Safran! From the enchanting East to the worldly West, early music from around the world will come alive in the gardens, streets, tours, chapels, warehouses and circuses of Old Montreal! Discover Baroque music and star-studded performers from China, India, Haiti, Italy, Germany, France, Quebec and Nova Scotia. Add a 19th century Klezmer band with their dance-mistress and Dan Taylor singing Bach and it's a rendez-vous not to be missed!

MILL RACE FESTIVAL OF TRADITIONAL FOLK MUSIC
Aug 1 - 3 / Old Galt downtown, Cambridge, ON (Map C)
The 16th annual Mill Race Festival of Traditional Folk Music is a free event taking place on four stages in the Old Galt downtown area of Cambridge, Ontario over the Civic Holiday weekend, August 1, 2 & 3. Traditional forms of folk music and dance are presented by many professional local and international performers and groups. A children's stage and activity area, craft vendors and events for folk musicians and singers from the public to participate are also part of the festival. All audience areas provide seating and some are shaded by tents. The festival will go on rain or shine.

MILL RACE INTERNATIONAL DRUMMING FESTIVAL
Jun 7 - 8 / Queen's Park, Toronto, ON (Map B)
The 9th Annual Muhtadi International Drumming Festival is a two-day event that celebrates the drum as a global symbol of cultural unity. This free percussion-based event is the largest of its kind in Canada, offering over 30 live performances that represent more than a dozen different world cultures, as well as drumming workshops for all tastes and experience levels. This year, the sounds of a Caribbean carnival will come to Toronto, with the melodic steel pan at the heart of the festival's program. Afro-Pan, Pan Fantasy, Hameed Shaqq the Pan Piper, Silhouettes Steel Orchestra, and Toronto All-Stars are...
Aside from camping, all the collaborations and meetings with favorite clarinetist; cellists Mihai Tetel, Csaba Onczay and along with amazing Brazilian composer and pianist Egberto Gismondi; violist Atar Arad; accordionist Joseph Petric; harpist Caroline Leonardelli; and jazz saxophonist Jane Bunnett.

The most amazing difference is that we are at festivals, where we can interact and collaborate with other artists and colleagues. How does music-making in the summer differ from the rest of the year?

What are you looking forward to the most?

What are you looking forward to the most?

Aside from camping, all the collaborations and meetings with friends has the most meaning for me. It is one of the few times in the year when we can hang out with our fellow musician friends, talk about music, swap stories, and share a meal and a glass of wine.

Your most fond memory from a previous summer?

My head is full of images. Just to give you a few: Salzburg—after playing our concert at the castle, overlooking the city in the moonlight and hearing the sound from the Opera House of the Magic Flute...SOCMI, Oakville—concert on the night of the blackout in the Toronto area. We were playing Bartok 3 (the festival decided to go on with the concert regardless of the lack of power and we performed outside with the help of flashlights), and just at the end of 4th movement a bat landed on my music...Columbia. Colonial Tovar Festival—we played with pianist Jeremy Menuhin (son of Yehudi)—the best Dvorak Quintet ever.

some of the featured acts. 416-504-DRUM (3786)
www.multidrumfest.com

MUSIC AT PORT MILFORD
Jul 19 - Aug 16 / Prince Edward County, ON (Map D)
Music at Port Milford summer festival and music school, established in 1986, in historic Prince Edward County, presents weekly performances by students and faculty artists. This year's faculty will include the Tokai Quartet and Werdermere Quartet in addition to Marie Berard, Kathy Rapoport, Paul Widner, and conductors, Michael Newman and George Garrett Keast. MPM offers four weeks of intensive chamber music study for serious string students, ages 13-18. Students, admitted competitively, work together with artist faculty mentors to produce weekly performances of chamber, orchestral and choral works.
914-439-5309
www.mpmcamp.org

MUSIC AT SHARON
Jun 1, 8, 15, & 22 / Sharon Temple, ON (Map B)
Stroll the idyllic grounds of the historic Sharon Temple, then enjoy great music—in a place quite close to Toronto, that feels far away! Music at Sharon returns for the second consecutive summer, presenting four concerts on Sunday afternoons in June. Highlights include soprano Suzie LeBlanc singing Songs of Earth and Heaven; a Messiaen centenary tribute; and the brilliant Vancouver pianist Sam Davis Eucnich, in recital. The series concludes with the True North Brass Orchestra in a program that showcases the unique architectural qualities of the Sharon Temple. Concertgoers that final day will enjoy a complimentary glass of sparkling wine and refreshments.
416-587-7840
www.sharontemple.ca

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416-587-7840
www.sharontemple.ca

NIAGARA INTERNATIONAL CHAMBER MUSIC FESTIVAL
Jul 21 - Aug 16 / Niagara region, ON (Map C)
Niagara International Chamber Music Festival (Music Niagara), in its tenth anniversary season, is the only festival of its kind and scope in the Niagara Peninsula, with more than forty concerts in venues that reflect the uniqueness of the Niagara region—world class wineries, historic churches and unrivaled landscapes. From string quartets to great pianists, from tango to jazz, wine, music and song — this festival is unmatched in Ontario. Tickets, $15 to $50, plus dining options.
1-800-511-SHAW (7429)
1-877-MUS-FEST (687-3378)
www.niagaramusiconline.com

ORGAN FESTIVAL ON THE GRAND
July 13 - 16 / Kitchener, Waterloo, and Guelph, ON (Map C)
Come and celebrate imagination—a dazzling showcase of musical artistry, excitement, enrichment and diversity inspired by the pipe organ. This adventurous four-day program is packed with a wide range of entertainments, concerts, workshops, and even worship opportunities designed to shed the stuffy, mysterious, and humourless image of the wind-powered giants that live in our churches—they can also dance and play in myriad colours and moods. Featured performers include: David Briggs, Nota Bene Orchestra, DaCapo Choral Choir, Jan Overhijn, Willem Moonenbeck, Jonathan Oldengarm, Ryan Enright, Kirkland Adsett.
519-745-8855
festivaloatg.ca

OTTAWA INTERNATIONAL CHAMBER MUSIC FESTIVAL
Jul 25 - Aug 9 / Ottawa, ON (Map D)
From July 25 to August 9, the Ottawa Chamber Music Society presents the 15th anniversary edition of the International Chamber Music Festival. Chamberfest 08 will feature over 110 concerts and over 250 internationally acclaimed musicians. The 15th anniversary of Chamberfest is cause for extra celebration, and festival-goers will enjoy a fantastic summer of innovative and exciting programming. This year's headliners include Isabel Bayrakdarian, Keller Quartet, Gryphon Trio, Shanghai Quartet, the St. Lawrence String Quartet, Quatret Gelato, and Louis Lortie. Passes are $95 CAD (adult) and $45 CAD (student) and permit listeners to attend most of the concerts.
613-234-8008
www.chamberfest.com

PRINCE EDWARD COUNTY JAZZ FESTIVAL
Aug 14 - 17 / Regent Theatre and other venues, Prince Edward County, ON (Map D)
www.thewholenote.com

www.chamberfest.com

www.thewholenote.com

www.thewholenote.com

www.thewholenote.com

www.thewholenote.com
The Prince Edward County Jazz Festival is a fabulous four days of pure, mainstream jazz featuring many of Canada's premier musicians. This year Jim Galloway's Wee Big Band, the Sealy, Novotny and Murley/Occhipinti duos, the Robi Botos Trio, paying tribute to the great Oscar Peterson, and the remarkable Jackie Richardson, will be playing the historic Regent Theatre in Picton. In addition to the headline shows numerous satellite venues around the County will be showcasing some wonderful performers, such as the Canadian Jazz Quartet, the John Sheardown Trio, the Russ Little Quintet and many others.

613-476-8416 ext. 28
info@pecjazz.org
www.pecjazz.org

FESTIVAL OF THE SOUND

JULY 18 – AUGUST 10, 2008

BOX OFFICE
42 James Street, Parry Sound, Ontario
705-746-2410
Call for a free brochure

1-866-364-0061
www.festivalofthesound.ca

Tafelmusik | Festival Chamber Orchestra | Trinity College Choir, Cambridge | Gryphon Trio plays Beethoven Cycle | Carmina Burana | Carnival of the Animals | Piano Gala | Penderecki String Quartet | New Zealand String Quartet | The Virtuoso Violin | Winds on the Water aboard M.V. Chippewa III | Happy Birthday Gene DiNovi cabaret | Jazz Canada Weekend: Peter Appleyard, Phil Nimmons, Guido Basso | Swing! Swing! Swing! | Music From the Inside Out interviews & talks | Opera Without Words | Moshe Hammer | Rian de Waal | Gala Dinner and Concert at the Inn at Manitou | A Night of Grand Opera | Strings Across the Sky | In-house composer Gary Kulesha | Brandenburg Concertos | July Canada Day cruise: Shores of Newfoundland | Celtic Harp aboard the Island Queen and much, much more!
The inventive Mark Fewer has invited the legendary James Campbell, new sensation Michi Wiancko—with other celebrity guests not to be ruled out! This year a stellar group of regulars return: Virginia Barron, Melanie Conly, Jonathan Crow, Denise Djokic, Peelinga. The three programs will be eclectic, daring, and notable for their intoxicating blend of traditional and modern works thematically presented. Walter Buczynski’s tribute to Earl Moss will round out the show.

819-374-2833
www.swmnca.ca

**TD Canada Trust**
**Ottawa International Jazz Festival**
Jun 20 - Jul 1 / Confederation Park, Ottawa, ON (Map D)
Jazz is for everyone and spans across many genres such as blues, swing, gospel, funk and urban groove! The TD Canada Trust Ottawa International Jazz Festival is the National Capital Region’s premier music event. Entering its 28th year of consecutive programming, this year’s star-studded festival features Gladys Knight, Herbie Hancock - The River of Possibilities Tour, and Jazz at Lincoln Center Orchestra with Wynton Marsalis to name only a few. As the only outdoor music festival with a grand presence in the city’s downtown core, festivities this year will run from June 20 - July 1.

613-241-2633
www.ottawajazzfestival.com

**TD Canada Trust Sunfest ’08**
Jul 3 - 6 / Victoria Park, London, ON (Map C)
Celebrate the arrival of summer in style with Canada’s premier free-admission festival of the global arts. TD Canada Trust Sunfest ‘08 will feature more than 30 top professional world music and dance and jazz ensembles, including international headliners Seun Kuti & Egypt 80 (Nigeria), Grupo Fantasma (USA), Rizwan-Muzzam Qawwals (Pakistan), Puerto Plata (Dominican Republic), Bobet Gnabore (Ivory Coast), Desandans (Cuba), Falu Dieng (Senegal), Los Gaiteros de San Jacinto (Colombia), Marinmo Nacional de Concierto (Guatemala), Estelkika Maldonado (Colombia), and Mayra Andrade (Cape Verde). Debuting this year is the sizzling component Sunfest Fiesta: A Showcase of Latin American Music & Dance.

613-972-1522
www.sunfest.on.ca

**TD CANADA TRUST**
**T O R O N T O J A Z Z F E S T I V A L**
Jun 20 - 29 / Toronto, ON
(Map B)
Voted Canada’s Best Jazz Festival for the last two years, more than 1,500 musicians will entertain as the TD Canada Trust Toronto Jazz Festival gets underway this summer. From hop to swing, cool to fusion and all musical points in between, Toronto will play host to a musical celebration like no other. Soak up the cool sounds of jazz as more than 350 concerts across 40 locations take over the city! Featured performers include Al Green, Michel Legrand, Dave Brubeck, Oliver Jones, Maceo Parker, Marcus Miller, Nikki Yanofsky, Ahmad Jamal, Blind Boys of Alabama, John Schofield, and many, many more.

416-928-2033
www.torontojazz.com

**Toronto Summer Music Festival**
Jul 22 - Aug 17 / Toronto, ON (Map B)
Toronto Summer Music presents its 3rd annual Festival of chamber music and opera from July 22 to August 17. This year the festival features three new concert series highlighting chamber music, international artists, and a series presenting music together with dance and visual art. Order your tickets now!

416-597-7840
www.torontosummermusic.com

**Westben - Concerts at The Barn**
Jun 28 - Aug 3 / Campbellford, ON (Map D)
Westben - Concerts at The Barn presents its 9th season. Symphony and Operetta features the UBC Opera Ensemble performing Strauss’ ‘Die Fledermaus’ Spectacular Saturday Nights features Schubertiad, commemorating the musical genius of Franz Schubert; and renowned tenor Michael Burgess. Classical 96.3FM’s Alex Petrenko hosts a Saturday Night at the Opera featuring four acclaimed Canadian opera singers. Tuesday Evenings concert series welcomes Quebec guitarist Patrick Kearney; Les Voix humaines, “trapeze artists” of the viola du gamba; Louis Lortie; and an evening of classical piano with Westben’s Brian Finley. Broadway in the Barn presents Lorner & Loewe on Love and Jazz Out of This World features Music of the Mediterranean.

1-705-653-6508 or 1-877-883-5777
www.westben.on.ca

More about our Green Pages...
WholeNote’s “Green Pages” summer music festival directory is published annually in June and updated regularly online at www.thewholenote.com. Links to festivals’ own websites are available from this site.

If your festival missed our deadline for the print version of the Green Pages 2008 but would like to register for the online version, e-mail summer@thewholenote.com.

Festivals wishing to place events and concerts in our free concert listings should e-mail information to listings@thewholenote.com. Deadlines are June 15 for concerts taking place during July and August, and August 15 for concerts happening during September and October.