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Be thankful for small mercies, dear readers. Such as, for example, the fact that the music we cover mostly measures its seasons from September to June. So you get spared the lists of “best of, worst of, most surprising, least heralded” that swamp papers and periodicals at the end of the calendar year. After all, who needs reflection in July when the sun on the water can do it for you?

Not to disillusion you if you love that kind of thing, but you do realize, don’t you, that they’re just a sneaky way for writers to file two stories at once, two weeks before Christmas, so they can get the hell out of town to avoid having to read all the “best, worst, most” stuff that swamps papers and periodicals at the end of the calendar year.

And even if we wanted to, it’s hard to know when we could, these days, because even the good old September-to-June classical scene barely stops to catch breath before galloping off into the summer onset.

That being said, this year we’ve succumbed and decided to have a bit of a go at the “best of” seasonal cusp comment thing. Thank you to our seven beat columnists for getting into the spirit of things - allowing the editorial staff to turn the tables and have the writers answer the questions instead of asking them. Same five questions to each, mostly but not entirely looking back. Fun for us (and them, it seems.) We hope for you as well.

Come to think of it, no one asked me for my responses. So here goes, anyway.

In answer to the first question? - a tie: Yannick Nezet-Seguin, a good four inches off the podium, sailing to the final movement of the Brahms Fourth (energico e passatoato as it says in the score - except there wasn’t one in sight) and the TSO hanging on for dear life, revelling in the ride; and Anton Kuerti on the stage at Walter Hall (again with nary a note in sight) walking back and forth between keyboard and front of stage, walking the audience back and forth through the Diabelli Variations (and then, seated at the keys taking the piece all the way to heights that before I’d only half heard in it). (Although doubtless a few readers will want to pretend they were my own ideas, of course.)

Second question? - probably the boatload of cash siphoned off by the government to the new festival on the block; the grand design being, it seems, to convince the world that the only time Toronto is worth visiting culturally is during the first couple of weeks in June. Um, am I missing something?

Third - I’d have spent more space than this remembering the kick in the stomach hearing that the COC 2007-2008 season would start without Richard Bradshaw at the helm - just when it seemed that “music director” and “conductor” were set to become the bigger part of his COC legacy. (And perhaps reflecting a bit on the fact that today’s announcement by the COC of a successor, fills only one of the three pairs of shoes that Bradshaw wore.) Could have been worse, though. They might have appointed a stage director to the job.

Question four? Soweto String Quartet will get me almost all the way to Elora’s Gambrel Barn for a late July jaunt to listen to a jazz singer I like.

And as for question five - can’t possibly top the columnists’ flights of fancy on that one. (Although doubtless a few readers will want to try.) If you think you can, send your suggestions to editorial@thewholenote.com and I’ll pass them on to the artists in question, pretending they were my own ideas, of course.

A final note: this is WholeNote number 140. Countdown to sesquicentennial gravity just one hell-raising summer away. Free CDs to the first five readers to tell me who was on cover number 100.

David Perlman, editor
Serving up the Sounds of Summer

Four “festivals” through their curators’ eyes

Interviews by David Perlman, Allen Falker, and Catherine Muir

There are dozens of summer music series and festivals in this part of Canada. Each one has its own character — a “fit” with the landscape it is set in. And behind each one there is a visionary, a “curator” who plans and programmes it, takes months to make sure each detail is right before the summer comes. From southermost and western Ontario to the eastern townships of Quebec, we’ve picked four festivals and talked to their directors about the curatorial process. These festivals are not only geographically representative but also reflect the range of the festival experience: Summer Music in the Garden, Festival de Lanaudière, Niagara International Chamber Music Festival, and Stratford Summer Music.

For each of the dozens of festivals in our festival listings, there is some individual like the people interviewed here with an equally fascinating vision and story to tell. We hope that after you meet these four, you will turn to our Festival listings and discover, through each one’s programming, the people who make it happen.

Tamara Bernstein, Summer Music in the Garden

The Toronto Music Garden opened in 1999; and its first concert series was held in 2000. Tamara Bernstein came on board as curator/artistic director in 2001.

Tamara: Don Shipley, who was then head of programming for Harbourfront Centre, invited me. Even though—true confession!—I had never even been to the Music Garden, and didn’t even realize there was a summer concert series in it — I said yes immediately. I was very, very drawn to curating, and to the whole concept. Imagine: a chance to share music I love, and musicians who play the music, with the whole city; to give musicians a chance to perform for a much wider demographic than you usually find in classical music concerts, and to experiment with programming without having to worry about selling tickets—what a gift! Sure, there’s a price to pay for being outdoors, and that first season I didn’t know what to expect with ambient noise, rainouts, amplification, and whether musicians would want to play outdoors. But I just approached some of my favourite musicians and hoped for the best. Right from the start the musicians were fantastic. What I hadn’t anticipated was the magic of the Music Garden itself... I’m still constantly amazed by how intently Music Garden audiences listen, given that this is an outdoor concert. I’ll never forget a solo improvisation that the dancer Julia Sasso performed without music last summer: the audience’s intense, silent attention was such a strong presence that it “drowned out” any ambient noise, odd though that sounds! It also fascinates me to see how attentive children are during Music Garden concerts. My theory is that because they know that if they have to move around they can, they don’t need to move around (though I love it when children—or adults, for that matter)—get up and dance.

The Music Garden concerts have certainly confirmed my own faith in classical music. People are hungry for this stuff! And I’m not just talking about “greatest hits”: The first time I programmed a concert of wacky, early 17th-century Baroque violin sonatas, I had no idea how it would go over: Baroquies adore this music, but a typical symphonic musician would have no idea what to do with it—the musical language is so different. Well, the audience went crazy over it—afterwards a little boy, maybe eight years old, begged for a CD by the group; adults came up with pens and paper, wanting the spelling of the composers’ names. So now I make sure there’s at least one concert of early 17th-century Italian music each season. (This year it’s Folia, on July 27.) And string quartets, which are one of the most sophisticated forms of music-making, are always hugely popular at the Garden. Yes, people who think that classical music is passé, or that it’s a pill that needs to be sugared, definitely need to come to the Music Garden!

So how do you choose?
It’s a juggling act, on many levels: there are moments each year when it feels like a big, crazy Rubik’s cube that will never fall into place! Returning versus new artists; balancing genres of music—Medieval-Renaissance, Baroque, “standard” European canon, new music, South Asian classical, Middle Eastern classical; Chinese music, Japanese music—and I’ve been trying to expand the contemporary dance component, although that requires commissioning money, as well as dancers-choreographers who are comfortable working on the grass, in a very low-tech environment. The cultural eclecticism is really important to me. You can always hear music from different ethnic cultures in Toronto if you’re plugged into a particular community. But I think it means a lot to people when they can enjoy classical or traditional music from their own culture in a mainstream, public space like the Music Garden. (Where else can you see women in saris clapping and singing along in the chorus of a Yiddish song?) This takes multiculturalism to a whole different level, for me.

I’ve also started to pay attention to—all right, obsess over!—the overall shape and flow of the season. The simplest example: the Music Garden is all about a piece for cello (Bach’s Suite No. 1 in G Major for solo cello), so I now like to open the season with a small ensemble of cello. It’s “culturally neutral” because it’s about the Garden itself. Also it’s an ensemble concert, so that puts the focus on community. I like to return to Bach in a more reflective way in the final stretch of the season, in the Bach at Dusk concert that happens in early September. Right now Winona Zelenka is working her way through all six of Bach’s Suites for solo cello—one a year! That’s always a special moment.

Other things?
There are a zillion—large versus small groups, new music, old music, dance—you name it, I will agonize over it! And I know that there are some loyal audience members who can only come to the Thursday night concerts, and others who only come Sunday afternoons. So I try to make sure that if there are three string quartets on a season, they don’t all perform on the same day of the week. Also Harbourfront Centre, which produces the Music Garden concerts, has a different theme, or focus, each summer. (This year’s is “Borders.”) I tuck it away in my subconscious, listen to what musicians whom I like are excited about right now, and try to give them the opportunity to perform that. Then when I’ve finished booking the season, I return to Harbourfront’s theme. And you know what? So far it has always worked out. I hope this doesn’t sound as if the curating is all anxiety. I really enjoy it as a creative process too, and try to leave room for serendipity and intuition — that’s the fun part!

I find it hard to imagine the series anywhere else at this point.
In my first season, 2001, a sudden thunderstorm brought an abrupt end to a children’s concert created by violinist Julia Wedman and double bassist Peter Pavlovsky, just as the concert got underway. We all fled for shelter, but Peter and Julia got soaked. Then the sun came back out, and a small group of children returned with their parents, and Peter and Julia didn’t have the heart to turn them away. There was no way we could use amplification at that point—the ground was too wet—so everyone cooed up and they gave their show anyway. We are now much better prepared, with tarps, umbrellas etc.! I don’t think any performers have actually gotten wet since that one time.

I’m glad you feel the same way about the venue as I do! The beauty and creativity of the Music Garden attracts performers and choreographers (just as some of its flowers specifically attract butterflies!), and that makes my life much easier! Performing out of doors is not easy in musical genres that demand the kind of subtlety that we expect from classical musicians. But musicians really respond to the Music Garden, partly because of the audiences, and because the concerts are free, but also because the sheer beauty of the venue is so inspiring. And although I’m totally biased, I would say that the concerts give the Music Garden its voice. I cycle there during non-concert times, and see its different lives, the light at different times of day, etc. But to me it always seems to be listening, waiting for the next concert!

People come from all over the city to the concerts—I know one senior who walks most of the way from Scarborough every Sunday. At the risk of sounding flakey, I also feel that the concerts leave a sort of a psychic imprint, as it were, on the Garden—energy that contributes to its spirit of place. For instance, one of the 13 boulders that half encircle the willow tree will always be “Julia’s rock” for me now, because it’s the boulder that choreographer-dancer Julia Sasso sat on in the beautiful piece she created for last year’s season (to Heinrich Biber’s Passacaglia for solo violin). You felt as though that boulder had been waiting for Julia its whole long life!

This year’s programming in particular?
I’m looking forward to every concert so it’s hard to single things out... A couple of new dance works commissioned through Harbourfront Centre. Aug 17 Hari Krishnan and his company IN-DANCE give the world premiere of a full-length piece inspired by South Asian mythology (Five Gods, Two Kings and the Frog Princess)—it’s large-scale, for the Music Garden, with 10 dancers and six musicians. Keiko Kitano (dancer-choreographer) and Aki Takahashi (musician-composer) are creating a shorter piece for Sep 11, inspired by the Music Garden’s willow tree, which in Japanese tradition is often connected to ghosts, particularly of women. We also have a few out-of-town performers this year: Kiri Tollaksen, North America’s pre-eminent cornettist, is coming up from Ann Arbor to perform 17th-century music with Linda Mehtet’s group Folia (July 27); and percussionist Aiyun Huang is coming in from Montreal to do a solo recital July 24, but instead of showing up with a van full of instruments, as percussionists usually do, she has set herself the challenge of designing a program for which all the instruments have to fit in her suitcase.

Wish list? Crystal ball?
Wish list: In general, I’d like there to be less noise everywhere in the world; I’d like Canada’s artists—particularly in the performing arts—to be better paid than they usually are—they are the soul of our cities. We also need more free concert series like the Music Garden and the series in the Richard Bradshaw Amphitheatre, in the new opera house.

Crystal ball? Hahah: PERFECT weather every Sunday and Thursday, from June 29 through Sept. 14!
Father Lindsay, Festival de Lanaudière
Three years ago, in WholeNote you called the Amphithéâtre de Lanaudière “a place unlike any other.” Can you say more?
If you go to the Tanglewood or Ravinia Festivals, they have nice settings, but none of these places have a natural amphitheatre like Lanaudière. People are on the lawn, and the audience doesn’t have a good view of what’s happening on stage, whereas at Lanaudière, we have a natural amphitheatre, slanted, not only do you have an excellent view under the roof, but on the lawn you have a good view of everything happening on stage. Also, the acoustics are exceptional. We have artists from all over the world that have been coming to this festival for years and years for the acoustics. I remember a famous bass singer from the Metropolitan Opera, Paul Pliscka, who has sung at music festivals around the world—he says, “I’ve done them all, in Europe and America, and this place is where the sound is different.” Usually singing outdoors is overwhelming... because there’s not the resonance of a concert hall, or music room. Singing outdoors takes a lot of effort. At Lanaudière I can sing in a very relaxed and natural manner.

Before 1989, the festival was held only in different small churches in the area, and at the cathedral in Joliette. Now we have the amphitheatre, still in very good condition after 18 years, and still have the small churches for events such as recitals and chamber music.

Does it get easier or harder with time? I’ve been doing this since... always. I started studying music at the age of five, and as a teenager I was already accompanying and organizing concerts for friends. And at the age of 25, I became the person in charge of the Jeunesse Musicales du Canada, the National Youth Orchestra. I was in charge of the NYO in the Lanaudière area. Being in charge of the NYO, I organized classical music concerts here in the region of Joliette, to which ballet, theatre, and other forms of music were later added. And then later on I became in charge of the school of music at the Joliette seminary. In 1967 I founded the Camp musical de Lanaudière, a training centre for youth of 8-17. This camp still exists, and this summer it is training 500 students over 2 months. I had the idea for the Festival de Lanaudière in 1963, after visiting the famous Salzburg and Bayreuth festivals in Europe. I thought that if these small cities can have important festivals, why can’t Joliette have a similar festival? So I started the Festival de Lanaudière in 1978.

As time went on, my job as director followed a very natural path. Progression was very gradual—not effortless, but still very natural and continuous. I am 80 years old this year, and because of my age I need to rely more on my team—there are currently eight employees full time at the festival. A lot of the legwork is being shifted to my team.

I’m assuming that to some extent touring artists choose themselves based on availability. But there is also a great artistic aspect to your job. Can you talk about that? When you want to attract European artists especially, if they are not on tour in North America anymore, so we try to get them to come to Lanaudière before they become too famous! July is downtime for European musicians, but it’s our big time, so we try to get them to come to Lanaudière before they become too famous! July is downtime for European musicians, but it’s our big time, so we have to count on the touring musicians.

Lanaudière in one sentence?
Simply put, the Lanaudière festival is the most important classical music festival in Canada. To elaborate, we are the only festival that is on the list of large-scale touring festivals in Europe. We have the NYO, the National Youth Orchestra, which is on the list of large-scale touring festivals in Europe. We are the only festival in Canada that has this status.

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JULY 1 - SEPT 7 2008
European orchestras. Very few smaller festivals can afford to bring in what we can. For example, this year we have a 30-piece baroque ensemble—Freiburg Baroque Orchestra, from Freiburg, Germany, performing an all Mozart concert with famed baritone Christian Gerhaher. Last summer we had Paavo Järvi, the conductor in charge of the Cincinnati Orchestra, at Lanaudiere for a complete Beethoven symphony cycle, with the Deutsche Kammerphilharmonie Bremen, another orchestra from Germany.

In 2005, you told us that "the festival was born of a dream". Did you dream that after 30 years it would be this? The festival has the same mission and vision going into its 31st year as when it started, everything has been done with a great sense of continuity, a tradition of excellence, and after 30 years the same enthusiasm. The sense of continuity is important to emphasize. My heart is in the essence of what classical music is and that means the music itself. I don’t see any compromise in the quality that we are programming currently. I am very open to renewing the way it is presented, however. For example, this summer, our production of Holst’s *The Planets* will be accompanied by projections of images from NASA on a giant screen and a narrator commenting on the images. I am not against renewing the way things are presented without compromising on the quality of the festival. The big challenge nowadays is to get the younger audience to be interested in classical music when they aren’t exposed to it at an early age in school or in their families. During the summer children and youth are usually away with their families or are busy with summer activities. So we offer free admission for children under 12. And our Artistic Ambassador Alain Lefèvre is very dedicated to youngsters and tours schools every year initiating youth to classical music.

---

**John Miller, Stratford Summer Music**

Seems like everything out there musically in the summer is labelled "fest" or "festival". You don’t.

We must be the only festival in Canada which does its damnest not to be known as a festival, because when one says “festival” and “Stratford”, one naturally thinks of our drama colleagues. So, we at Stratford Summer Music work hard to market ourselves without the “f” word - our name simply says where, when and what. Yet, having said that, there is one major lesson I’ve learned from watching the Stratford Festival closely over many years. What made the S.F.'s 14 years under Richard Monette’s direction such winners has been variety. Like Monette, I shamelessly want to admit that people have widely differing tastes. Just as the Stratford Festival annually offers more plays by authors other than Shakespeare than by the bard himself, we are presenting programming that is more than Bach and Shostakovich. We’ve got Bilodeau, Cheung, Hatch, Richards and Schafer - and they’re all Canadians!

In my Canadian Music Centre days we used to worry about ghettoizing contemporary composers. Here I’m not segmenting classical musicians and composers but rather setting their performances among jazz, music theatre, bands, children’s music, even a touch of r/r as with our August Civic Holiday salute to musical traditions and celebrated artists from this very community.

**How did it start?**

A few influences came together to lead me to start Summer Music. I’ve always felt that music should be an integral part of the Stratford cultural experience, all the more so because music and the visual arts were seen by the founders of the Festival as complementary to theatre.

During the 14 years I was executive director of The Glenn Gould Foundation, there were always inquiries - most often international - about Gould and his days as the director of classical music, and a performer, in Stratford in the 1950s and ‘60s. This city and its music history seemed always to be with me. Then in December 1993, my partner and I bought a house here as our weekend home to be out of Toronto. On moving day, December 16, I arrived in Stratford,
tired, and I went downtown for lunch, where I ran into the Mayor. He asked what I was doing back in town and when I told him, remarked, “Great, so when can we have music again in the summers?”

Later, in 1999, when Yo-Yo Ma was to receive the annual Gould Prize, the cellist and his family came to Stratford to see a performance of David Young’s play, Glenn, after which Yo-Yo and I stayed up very late one night at his B&B while I outlined my vision for what music could be in this city. “You get it started”, he said, “and I promise I will come.” (We’ve not arranged this yet, but we will!)

Well, all those episodes kept percolating in my mind and I was always dreaming up potential seasons of artists and repertoire. By 2000 the fantasies were so consuming that my partner, Andrey, told me this was beginning to bother him. “Fish, or cut bait,” he said strongly—and that was all the impetus I needed to begin organizing a Board and calling some artists I knew. Our first season of two modest weeks took flight in 2001 and now we’re at four weeks with a Board and a community anxious to see Summer Music grow.

Again, I must tip my hat to the legacy of theatre in Stratford. Scores of people want to perform in this city because they know it stands for the best in the arts. I’ve had sensational proposals from artists and composers, sometimes via embassies, tourists and visitors. This summer, for instance, we’re welcoming Bob McGrath, a celebrated American musician known for his commitments to music education and to young people through the music on his tv show, “Sesame Street”. His visit came about because the leader of a New York-based trio, which had worked with McGrath for many years, dropped by my office, unannounced, last August, when he was walking downtown during his annual Stratford Festival visit. This chap asked to speak with me about his group and whether they could be part of a future Summer Music season. The result is two concerts for children this August and McGrath will also deliver our annual Harry Somers Lecture, about his personal passion: the importance of music in every education program.

If there’s any downside to the “theatre legacy” aspect, it would be how many proposals I get featuring Shakespearean texts put to music, thinking this is what our audiences will want. Regrettably, however, such themes lead to the very sort of public identification which I outlined above as our nemesis. Overall the kismet of who visits, and what happens in Stratford, is extremely important in helping me build a season. (And I have a secret weapon! — the Bed & Breakfast home owners, many of whom quietly tell me of the famous musicians staying in their establishments who have slipped into Stratford to enjoy the theatre. I won’t name names — they’ll show up in future concerts!) And the calendar of course also sometimes tells you what to do. Our co-operation with the Austrian government and airline, leading to the visit of the Marionette Opera Theatre of Schonbrunn Palace in Vienna, came about as part of the international salute to Mozart in 2006. Our tribute programming honouring Glenn
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Gould in 2007 celebrated his 75th birthday year. And in 2010, we'll have our tenth season and celebrate some of the events from our first decade.

So while we work hard to identify ourselves before the public as not being the Stratford Festival, there is no doubt that the Festival has created a huge and positive setting where music can flourish. I often say that we simply could not have grown to four weeks and 86 events in eight years if we had set ourselves in business in Woodstock. (Sorry about that, Woodstock.)

If there is one over-riding principle which guides the general development of a Stratford Summer Music season it is my desire to be fresh and unique in our programming. This doesn't always happen, but in retrospect, I think our seasons have been notably different from what other summer festivals have been presenting. Also important, a commitment to support and present Canadian composers, arising directly from my years as Director of the Canadian Music Centre twenty-five years ago. I'm particularly pleased to say that this year we will have Pius Cheung, Peter Hatch, Murray Schafer and Mark Richards, a young composer who has boldly written his own opera, Hamlet, here for Summer Music. We're working with Hatch and Richards in the development of major new works they're developing; we're honouring Schafer in his 75th birthday year by reviving one of his finest environmental works, and we're presenting the young composer/marimbist Cheung, in one of his first Ontario concerts. I have every intention to keep the profile and participation of composers high so long as I'm at the helm of Stratford Summer Music.

One interesting change over the years relates to our scheduling. We began totally by setting our concerts and events around the 2pm and 8pm theatre shows. But now we're starting to claim our own ground with our first effort in 2008 to set concerts at the same time periods as the Festival. We'll have, for instance, a 2pm Sunday recital by Measha and jazz sets at 9:15pm and 10:15pm. I'm anxious to see how these time slots will work and if we find people coming, then we'll do more of this next year. After all, as the merchants, locals and B&B owners constantly remind me, not everyone here is at a drama in the afternoon and the evening.

Looking ahead, if private and public sector supporters continue to be with us as they are, one can expect to see Stratford Summer Music grow. The extent of the private sector's support is another interesting aspect of our particular festival—damn, there's that "I" word again.

Reading about John Miller's Stratford Summer Music on the previous pages brings to mind another summer music series that shares its home base with a giant theatre festival. The Shaw Festival and the Niagara International Chamber Music Festival peacefully cohabit Niagara-on-the-Lake in the Niagara Peninsula to the south of Toronto, as Stratford Summer Music and the Stratford Festival do to the west. I talked with the Niagara festival's founder and artistic director Atis Bankas recently about the Niagara Festival's past and present and how he deals with Niagara-on-the-Lake's theatrical "elephant in the room".

Bankas, a violinist and veteran of the first violin section of the Toronto Symphony Orchestra, was born in Lithuania. He began to play the violin there at the age of five and as a young man won violin competitions in Eastern Europe and played in the symphony in Vilnius. In 1980, in search of a better society than that fostered by Soviet socialism, he gave up all he had, including his citizenship, and came to Canada with a mere eighty dollars and no prospects. Prepared to do anything to make a living, he was fortunate to land a paying job with the Niagara Symphony, and the very next year he joined the Toronto Symphony. He has also had a distinguished teaching career on both sides of the border, but currently limits his teaching to the Glenn Gould Professional School.

"What possessed you," I asked, "to start a summer music festival?"

"It really started as a summer course in Muskoka. It was a high-level course with faculty from all over the world, and the festival just grew out of it." The Muskoka Lakes Summer Music Festival acquired its own existence, he explained, independent of the course, and then the facility where it was held was sold and finding an affordable replacement proved impossible. "So I began to look in the part of Canada which I had first gotten to know—Niagara—and approached Brock University." To make a long story short, the summer program was at Brock for a number of summers, but three years ago he decided to bring it to an end. The summer festival, however, that he started at the same time in Niagara-on-the-Lake continued and is now celebrating its tenth season.

I asked how he went about programming the festival. Not surprisingly, Bankas sometimes takes his cue from the Shaw Festival's programming: this season, for example, the festival is offering two works by Stephen Sondheim, Follies and A Little Night Music. This summer, complementing the Shaw Festival, he is offering _Marry me a Little_, Sondheim's setting of songs from his other musicals in a dialogue-free plot about the relationship of two people, each in separate Manhattan apartments.

He also takes his cues from the writings of the theatre festival's namesake as well. Shaw's famous music criticism, Bankas explains, provides a more or less inexhaustible supply of thematic material. To programs of music that Shaw reviewed or which was composed or was popular during Shaw's time, he will add readings from Shaw, read by actors from the Shaw Festival. Bankas' August 11 show, Shaw on Mozart and Box, is this season's incarnation of this type of programming. This year's festival is also offering _The Wizard and His Parrot_, a retelling by Gladys Evan Morris of the Pygmalion story, on which Shaw's play, _Pygmalion_, was based.

But it seems there is a second giant on Bankas' turf. "This area already had something to offer before I came, the Shaw Festival—and the wineries," says Bankas. Taking inspiration from the vineyards and wine-making that the region is known for, the wineries (there are eighteen wineries in Niagara-on-the-Lake alone) provide themes and venues for many of the festival's programs. One of the most popular is the Mozart weekend morning series, which takes place in local wineries, where you can listen to Mozart quartets and trios while tasting wine! This summer's festival offerings also include _Vivace Underground_ on August 9 at the Inniskillin Winery with wine and hors d'oeuvres as well as music by the Red Priest.

Yet another of his programming themes comes from the location's proximity to the American border—you can actually see the United States across the Niagara River from the festival's office above the Pump House Art Gallery in Niagara-on-the-Lake. The "Musical Bridges" concerts are all built around this theme. One of these on August 14 will feature The CanAmerata Quartet, composed of two Canadian musicians and two from Buffalo, New York, on August 14, performing a program of music by Canadian and American composers.

With the Shaw Festival sharing his festival's space and the Niagara wineries and the American border mere kilometres away,
Bankas’ approach to festival programming may seem to stem more from geography than perhaps other festival’s programming might, but at heart, as with all music festivals, his programme has the festival patrons’ interests front and centre. “Deep down I’m an educator,” says Bankas. “I want people to know what’s good in music and share with them and educate them in one way or another. I want people to make connections that they might not ordinarily make, to trigger their thinking and investigation.”

The 2008 season seems to offer it all—the festival’s press release for this year’s tenth anniversary season invites patrons to “Have lunch with Stephen Sondheim, share a glass of wine with Vivaldi, spend the night with Brahms and wake up with Mozart.”

Seems the Niagara festival is indeed a feast for the ears. In fact, Bankas says he often thinks in terms of food in the way he serves up music at the festival: “Which dish goes best with which dish? What do you offer for hors d’oeuvres—the overture, the opening? What’s the main course?” His words conjure up a visual image of how the diverse elements of his programming come together like a wonderfully varied but balanced meal—as he explains, “A concert has to make that kind of sense in the way the elements are connected.”

Allan Pulker

Exposure to music at an early age has proven positive effects on the intellectual and creative development of children. MusiKids, the “Children’s Music Store” offers unique percussion instruments, toys, storybooks, educational recordings and everything you need to ensure music becomes a fun-filled, stimulating experience for child, teacher and parent alike.

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Turning the Tables

In which the New as Old World View Evolved: Every Music

Band Stand  On Opera  Choral Scene  Jazz Notes

Ever wonder what our columnists do when they’re not writing for Wholenote? This issue, we’ve turned the tables on our columnists, and interviewed them! We asked them to reflect on the past year and look ahead to the next in the music world in southern Ontario and tell us what stands out for them in their “beat” and out. And just for fun we asked what their dream local musical collaboration would be, their CD of choice for a road trip, and where this road trip would take them. Read on to learn which musical group Richard Marsella has named Canada’s weapons of mass destruction, Chris Hoile’s reason for attending the Fringe this year, and why Allan Pulker can think of better things to do in the Rogers Centre than watch baseball!

Think back? What was your favourite concert or most magical musical memory in the past season?

Karen Ages (World View): A sold-out performance by Les Mystère des Voix Bulgares—I’d long heard this group (also known as the Bulgarian Women’s Chorus) on recordings, but hearing them live was a real treat! Imagine 23 women, each with soloist capabilities, singing in tight harmonies, in that piercing Bulgarian style. It was incredible!

Also, as an oboist, I freelance with a number of orchestras here and there. My most memorable gig this season was playing English horn in Stravinsky’s Rite of Spring, with the Kingston Symphony. What an amazing work! And I’ve enjoyed other magical moments in Kingston, in particular the annual outdoor Fort Henry concerts. It always amazes me how they time the live cannons and fireworks perfectly at the end of Tchaikovsky’s 1812 Overture!

Richard Marsella (In With the New): What a year...By far, one of my favorite concerts from the past season was TOCA LOCA’s masterful presentation of their P*P Project at the Glenn Gould Studio on March 25. The concert drove home the fact that a new generation of Canadian composers has certainly landed.

The musicianship of the trio is really unprecedented. Percussionist Alyun Huang and pianists Simon Docking and Gregory Oh are the country’s best kept weapons of mass destruction. Seriously “Stevie”, forget about the funding of new tanks and choppers...feed these three months until they stop breathing, PLEASE!!! TOCA LOCA do justice to the idea of genre inclusiveness in modern art music. Most of the pieces in the concert were influenced by popular culture and this theme for the pieces had pianist Gregory Oh screaming “China!” at the top of his lungs for one piece (An-

When he’s not on post at the CMC, Richard Marsella creates “extreme vaudeville” tunes as Friendly Rich

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drew Staniland’s Made in China), then the trio mashing Alanis Morissette’s Hand in My Pocket in the next (Juliet Palmer’s Five).

Jim Galloway (Jazz Notes): I had the great pleasure of playing a ballad with a wonderful pianist, John Bunch, at a recent jazz party...his accompaniment was close to being sublime. Definitely a musical memory I shall treasure. Another personal highlight was at the recent Art Of Jazz tribute to John Norris, when the three tenors Kira Payne, Dan Block and John McMurchie locked horns in a friendly jousting match in the musical interlude between Diminuendo and Crescendo In Blue. I thought it was pretty special and that The Wee Big Band played really well that night. Unfortunately, the Globe & Mail critic thought otherwise and panned us. So a highlight for me was a flickering candle for him. Oh well, one man’s meat is another man’s poisson!

Allan Pulker (Choral Scene, Quodlibet): Of the concerts I have heard this season, one that really stood out was violinist Phoebe Tsang with pianist George Brough, playing Debussy’s Sonata for Violin and Piano, and Dvorak’s Romance for Violin and Piano (Op.11 In F minor). Phoebe’s total commitment to bringing that music fully to life at the Heliconian Hall was very inspiring.

Frank Nakashima (Early Music): In this past season, members of Tafelmusik performed nine of Heinrich Ignaz Franz von Biber’s Mysteries (Rosary) Sonatas, based on the Mystery of the Life of Christ, some of the most beautiful music ever written for violin. These virtuosic works were showcased by some of the finest exponents of the baroque violin, Christopher Verrette, Julia Wedman and Aisslinn Nosky, all of whom offered brilliant performances of these remarkable masterpieces.

Jack MacQuarrie (Bandstand): My most magical musical memory is not of a band event! It was an amazing performance of Handel’s Messiah by the combined forces of the Elmer Iseler Singers and The Amadeus Choir. In particular it was the crystal clear rendering by soprano Meredith Hall. I have always held the opinion that audiences listen with their eyes as well as their ears. At all times Ms. Hall’s radiant smile matched her crystal clear voice and confirmed to all present that she was totally immersed in the music.
Chris Hoile (On Opera):
My most magical musical experience of the season was
without a doubt Opera Atelier’s production of Idomeneo. With a powerhouse cast of Measha Brueggergosman, Kresimir Spicer, Peggy Kriha Dye and Michael Maniaci, with Andrew Parrott’s conducting, it proved to be an absolutely thrilling experience.

In your “beat”, what was the most newsworthy event or biggest development during the past year?

Marc Hervieux in Opera Hamilton’s 2006 production of La Traviata. Hervieux is a feature tenor and one of the four soloists in Popera in the coming Opera Hamilton 2008-09 season.

Chris Hoile: The most important Canadian opera news story of the past season has been the near-death and rebirth of Opera Ontario. Once the fourth largest producer of opera in Canada, the company had to cancel its 2007-08 season because of severe financial difficulties. Yet, due to the hard work of General Director David Speers, the amazing generosity of Hamilton businesses that forgave the company its loans and the more than 80% of subscribers who donated their tickets, the company was able to demonstrate that it had firm local support and could rebuild. Now in an unexpected but well-deserved happy ending, it has reverted to its original name of Opera Hamilton and has just announced its 2008-09 season of The Magic Flute and Madama Butterfly, showcasing Canadian talent—Colin Ainsworth, Alex Dobson and Shannon Mercer are already scheduled for Flute.

Richard Marsella: Soundstreams Canada securing a hefty commission for R. Murray Schafer’s The Children’s Crusade, which will be premiered next June as part of Luminato 2009—this new opera work will feature over 150 performers, including the Canadian Children’s Opera Chorus and the Toronto Consort.

I was also very excited to hear about the announced collaboration between composer Christos Hatzis and librettist Margaret Atwood on Jim Galloway “at work” in the new chamber opera Pauline to be premiered in early 2010. The opera will be based on the life of Pauline Johnson (1861-1913), a woman ahead of her time, who travelled across Canada, the United States and Great Britain giving readings of her own work in an era when such female independence was rare and remarkable.

Karen Ages: The opening of Musideum, a new multi-cultural musical instrument store at 401 Richmond. I haven’t been there yet, but I hope to visit soon.

Frank Nakashima: I’d have to say the launch of a concert season by The Toronto Continuo Collective. They are a group of musicians who study the art of accompaniment, on lutes, theorbo, Baroque triple harp, harpsichord and violas da gamba, under the direction of Lucas Harris and Borys Medicky. Their first program of the season featured early 17th century music from Italy, Spain, Austria and Poland. Definitely one of Toronto’s best-kept musical secrets.

Jim Galloway: The demise of IAJE (International Association of Jazz Education), coming after a less than successful event in Toronto (not necessarily related), showed cracks in what was regarded as a relative stronghold of jazz.
Jack MacQuarrie: The appearance of a variety of different types of new outreach programs to encourage young people to continue with their music after leaving high school. A group of students have taken the initiative to establish a new community band in Scarborough to encourage recent graduates to continue their music as an avocation (www.continuingmusic.ca). Hopefully this initiative will be emulated in other communities!

Allan Pulker: Elise Bradley taking over the Toronto Children’s Chorus from Jean Ashworth Bartle. This is an organization that has over the years made a major impact on the lives of many young people, including a good many who have gone into music professionally. For it to move ahead through a major transition like this is an indication of its strength as an organization and its likelihood of being around for a long time to come.

If we’d been doing our columns as usual this issue, what would you definitely not have wanted left out?

Allan Pulker: If there is such a thing as a “must hear” this summer I think it is Janet Cardiff’s Forty-Part Motet, which can be visited every day of the week except Mondays and Tuesdays from July 23 to August 17 at Stratford City Hall thanks to Stratford Summer Music. Janet Cardiff’s sound installation “Forty-Part Motet,” which can be visited every day of the week except Mondays and Tuesdays from July 23 to August 17 at Stratford City Hall thanks to Stratford Summer Music. Each of the separate vocal lines of Thomas Tallis’ famous forty-part motet, Spem in alium has been recorded separately. The recordings are played back through 40 speakers placed as a circle of sound around the auditorium. Listeners inside the circle can approach each of the singers individually or, by standing in the middle of the room, hear all of them together.

Sunday, October 26 at 3 p.m.  
Kaffeemusik: From Darkness to Light

Saturday, December 6 at 8 p.m.
Magnificat! by Jan Dismas Zelenka  
Starring Canadian soprano Agnes Zsigovics

Saturday, March 28 at 8 p.m.
Celebrating Handel: Vespers of 1707  
Soloist Agnes Zsigovics

Sunday, May 24 at 3 p.m.
Kaffeemusik: J.S. Bach, Cantata #150

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www.torontochamberchoir.ca
Chris Hoile: If I were writing my column as usual I would have noted the strange fact that among the 135 offerings of that most populist of festivals, the Toronto fringe, there are two operas! The 1781 version of Handel’s *Acis and Galatea* will be presented by the Classical Music Consort at the Factory Theatre July 3-12 and a remount of David Ogborn’s environmental *Opera on the Rocks*, presented by the Ambient Opera Society, will be mounted at Paupers Pub July 2-13.

Richard Marsella: Karen Ages: *sic* and jazz with Persian influence. “What is Classical” (July 25-27) of Conflict on June 28 at The Music Gallery, be sure not to miss Feuermusik music on traditional instruments, while others feature electronic music by Jeremy Strachan (woodwinds) and Gus Weinkauf (percussion) as they release their second CD featuring Michael Mcaskell. Don’t miss the world-famous Ensemble Clement Janequin, singing a program of “Parisian Chansons of the Renaissance” (July 26) as part of the Toronto Summer Music Festival. No one can do it better than these guys! Also, Montreal’s Ensemble Caprice makes a rare appearance in these parts (at the Elora Festival), performing music by Vivaldi, Sammartini, and Handel, Caldara and Bach (July 27). And some Toronto Music Garden concerts may be of interest to early music lovers: “Fanfares by the Lake” (July 3); “The Secret of the Good Life” illustrating the evolution of the chaconne (July 10); “The Sunniest of All Keys”—music by Haydn and Mozart in my favourite key (July 17); “Blowing/Bowing in the Wind”—music from 17th-century Italy and Germany (July 27); and “A Tale of Two Lutes” (August 24), presenting the European lute and the Chinese pipa.

Richard Marsella: On Thursday June 26 The Music Gallery presents a night of fine experimental electroacoustic music featuring Gordon Monahan, Olivia Block and Joda Clement. Two nights later, on June 28 at The Music Gallery, be sure not to miss Feuermusik featuring Jeremy Strachan (woodwinds) and Gus Weinkauf (percussion) as they release their second CD *No Context* with special guests Neptune. On Tuesday August 5, the Toronto Summer Music Festival 2008 presents the world premiere of Christos Hatzis’ *In the Fire of Conflict* (for percussion, and cello) at Walter Hall, U of T. 

Karen Ages: Harbourfront has some interesting programming coming up. *Tiragn: Iranian Festival* (July 17-20) showcases Persian culture, including eleven concerts, most of which are free (see www.tirgan.com). Most of the concerts feature classical Persian music on traditional instruments, while others feature electronic music and jazz with Persian influence. “What is Classical” (July 25-27) attempts to stretch the boundaries of what we commonly refer to as “classical” music. This series features eight concerts, covering a spectrum of genres; in the “world music” category, there’s a Beijing Opera demo and workshop, and Riffat Sultana and Party perform Pakistani folk and classical songs, both on July 26.

Jack MacQuarrie: Since in my column I usually talk about things that have already happened, for me I could not possibly have left out my impressions of a single week in late May when I was treated to performances of no fewer that seven new compositions performed by very diverse groups.

First, the final concert of the season for the Hannaford Street Silver Band featured three Overtures, the winning entries in the Band’s recent competition for new compositions. Composer Michael Snelgrove had journeyed to Toronto from his home in Newfoundland to hear his composition performed at that concert.

Later that week, the annual spring concert for the students of Dr. Norman Bethune Collegiate of Scarborough featured four original works commissioned for the occasion. The school has a very high percentage of students of Chinese ancestry, and as a music project, the students were asked to submit their favourite Chinese folk songs, which were then presented to noted American composer Elliot Del Borgo. From this melange of material the composer produced a most engaging suite for the Senior Band, *Five Songs of China*. With the composer conducting, we were captivated by music which bridged the gap from the ancient Eastern traditions to a work ideally suited for the modern concert band.

What CD would you take on a summer road trip? 

Richard Marsella: Captain Beefheart’s *Clear Spot*. 

Jim Galloway: A composite CD with some ballads by Ben Webster including *This Is All I Ask*, *Peace Piece* played by Bill Evans, I’d *Climb The Highest Mountain* by Pee Wee Russell, one by John Coltrane, maybe *Easy To Remember*, and to be unashamedly romantic, the first movement of Brahms’s *Concerto for Violin and Orchestra* (Op. 77). Is there room for all of that on a CD? 

Jack MacQuarrie: My CD of choice transports me back musically one hundred years. It is *Kiosque 1900* performed by Le Kiosque à Musique under the direction of Alain Trudel. This seven-member...
A virtuoso ensemble recreates the spirit of the times with a variety of genres including the overture to the opera *La Rose Nuptiale* by Calixa Lavallée, composer of *O Canada*. It transports me to a shaded park bench near a typical gazebo-style bandstand such as the one I remember in the Halifax Public Gardens.

**Chris Hoile:** I've taken to listening to spoken-word downloads. I'm working my way through the complete short stories of Saki (i.e., H.H. Munro) and I like the satirical Times-Online broadcasts of *The Bugle*. Road noise is not so hard on dance band music of the 1920s and '30s and I have at least four CDs of Max Raabe and his Palast Orchester that I haven't had a chance to listen to yet.

**Allan Pulker:** A couple of years ago I acquired the six-CD set called *The Music of Armenia*. I would take it for the sublime choral music and the music for duduk.

**Karen Ages:** My cousin, Freida Abtan, is in the midst of a doctorate in electronic music. She recently had a piece involving video/sound manipulation performed at Montreal’s Mutek festival, and her work has also been employed by Canadian installation artist Janet Cardiff. Freida’s first CD, *Subtle Movements*, is a collection of electroacoustic pieces composed over the last few years—hard to describe in words, but quite the sonic adventure! It's available from [www.jnanarecords.com](http://www.jnanarecords.com).

**Frank Nakashima:** I'd take The Skye Consort's *Traditional Celtic Melodies*, a fusion of early music and folk, with counterenor Matthew White, on the AITM label (ACD 2 2236). It's a wonderfully fresh-sounding collaboration, charming and infectiously joyful.

And where would you go for this road trip?

**Allan Pulker:** First I'd go to Niagara-on-the-Lake to hear the St. Petersburg String Quartet on August 8. Then I'd go to Stratford to hear “Forty-Part Motet” and then back to Niagara-on-the-Lake to hear “Ancient Traditions of Azerbaijan” on August 13. In between, wine-tasting and Mozart sounds like a great idea, or maybe a play in Niagara and one in Stratford.

**Frank Nakashima:** I would go to New Brunswick, to the Lamèque International Baroque Festival (www.festivalbaroque.com) or to the other coast, and the Vancouver Festival, also a great program (www.earlymusic.bc.ca).

**Jack MacQuarrie:** My personal journey would be along the Eastern shore of Nova Scotia to visit the many small communities along that stretch of Canada’s coastline which I used to visit regularly during my navy days. There would be stops at Lawrenceton, Musquodoboit Harbour, Owl’s Head, Clam Harbour and many others along the road to Ecum Secum.

**Richard Marsella:** I'd take a drive through Steyr, Austria, one of the prettiest towns I've seen.

**Chris Hoile:** In my other guise as a theatre critic, I cover everything at both the Stratford Shakespeare Festival and at the Shaw Festival, so nearly all of my road trips have Stratford or Niagara-on-the-Lake as their destination!

**Karen Ages:** I hope to take in a play at the Stratford Festival, then I'll be participating once again in Murray Schafer's "Wolf Project" in the Haliburton Forest.
Leapfrogging ahead to next year, if you could conjure up a concert collaboration for the 08-09 season between someone usually covered in your “beat” and artists in any one or two of our other WholeNote “beats”, what would it be?

Karen Ages: This past season, Tafelmusik joined forces with Cantor Gershon Silins, Arabic vocalist Maryem Tollar (who also played qanun) and other arabic instrumentalists in a gorgeous program titled “In the Garden of Delights: Music from the Song of Songs.” Not such a stretch when it comes to Baroque music. So, how about something a little more wacky, like, Toca Loca meets Trichy Sankaran. The latter’s virtuosity on mrdangam as well as his extraordinary ability to vocalise Indian drum syllables at alarming rapidity suggests to me some sort of kinship with virtuoso contemporary pianists Greg Oh and Simon Docking and star percussionist Aiyun Huang...maybe not such a stretch after all. As for the repertoire they’d play, I have confidence in the imaginative programming abilities of the folks concerned!

Richard Marsella: I’d love to hear a collaboration between the AIM Toronto Orchestra, Tafelmusik, and Dr. Steve Mann’s States of Matter Quintet!

Jack MacQuarrie: My collaborator “beat” would be Early Music. I would hope to program a series of concerts tracing the history of community instrumental ensembles in Canada. There are sufficient records of band concerts in Ontario from the 1850s that would provide a guide for programming. Would we be able to locate all parts of the proposed music? That could require some ingenuity. As for instrumentation, we might find that more challenging. Did they have such instruments as ophicleides, helicons, saccabuts, serpent and sarrusaphones to go with their cornets, and saxhorns? If they did, where would we locate instruments in playable condition? Perhaps Professor Henry Meredith could help us there.

Jim Galloway: It might be interesting to put a horn player, let’s say saxophonist Mike Murley, with Nagata Shachu, the wonderful group of traditional Japanese drummers, and let them go wherever the music would take them, although I refuse to admit that I have a yen to hear such a performance!

Chris Holle: In 2003 I reviewed the premiere of a jazz opera called Quebecite by D.D. Jackson and George Elliott Clarke that attempted to tell a modern story using various modes of jazz and world music as its medium. While it was not entirely successful, it did show how exciting such a combination could be. A jazz/world music opera would be particularly appropriate for a modern retelling of a classic story set in such a multicultural country as Canada.

Allan Pulker: A couple of months ago I saw the film I recommended in my column, The Singing Revolution, about the role choral music played in the liberation of Lithuania from Soviet domination. The liberation happened largely because about 140 years ago a huge annual choral singing festival involving around 20,000 people all singing together was organized. I’d love to see us do something like this in Canada, maybe at the Rogers Centre!

Frank Nakashima: I think a collaboration between the Opera Division of the Faculty of Music at U of T and the Toronto Continuo Collective could do something for the advancement of vocal art. It would also be great to assemble several local choirs to perform Striggio’s gigantic Missa sopra Ecco si beato giorno in 40 and 60 parts. Any exchange of musical ideas can be a healthy thing!
Tuesday, July 8 @ 9:00
Phoenix Concert Theatre, 410 Sherbourne St.

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Saturday, July 12 @ 8:00
Enwave Theatre, 231 Queen's Quay W.

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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 July 1 to September 7 in all sections.

SECTION 1: Toronto & GTA (page 24-31) 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, Pickering, Thornhill, Toronto & GTA.

SECTION 2: Beyond the GTA (page 32-33) covers all areas of Ontario outside Toronto and GTA. The towns and cities vary from month to month.
In this issue Section 2 includes:

SECTION 3: Opera and Music Theatre (page 33) 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 34-35) 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 35-45) 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/Symposia, Master Classes...EtCetera (pages 45-46) 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. So 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 covers the period from September 1 to October 7.
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 416-323-2323 extension 21.

NEW - WholeNote’s Distribution Point Locator
Go to www.thewholenote.com, enter your address and postal code, and find your nearest distributors.

LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Tuesday July 01
- 12:00 noon to 10:00: 93.5 FM. Canada Jam. Artists include The Rippers, Crystal Shawanda, Deric Ruttan, Woodbine Park, corner of Coxwell Ave. & Lakeshore Blvd. E. 905-521-9900. Free.

Wednesday July 02
- 8:00: Harbourfront Centre. World: Rubberband Island SKO. Afro-Jazz fusion. Sirius Satellite Radio Stage. 235 Queen Quay W. 416-973-4000. Free.

Thursday July 03
- 8:00 & 9:00: Somewhere There. Improvised Music. Dutch Cafe Trios (on 8:00). Michael Keith, guitar; Marcus Quinn, clarinet; Allison Cameron, amplified objects (at 8:00).
- 340 Dufferin St. 416-530-5881. 8.

Friday July 04

OPERA BY REQUEST
Gluck’s Orfeo ed Euridice (Viennese version, with piano)
Anna Belikova, mezzo-soprano
Lindsay Michael, tenor
Lisa Zhang, soprano.
William Shookhoff, pianist and music director.
Saturday, July 5, 8:00 pm
Helliconian Hall, 35 Hazelton Avenue
Tickets $20/$15 S/S
Phone 416 458-2365 for reservations
SUMMER CONCERTS
AT ST. JAMES CATHEDRAL

Organ recital every Tuesday in July
1:00 pm
free admission

Twilight Series every Sunday year-round,
4:00 pm
(free admission), followed by Choral Evensong.
65 Church St.
(King at Church)
416 364 7865
Friday July 11
Saturday July 19
1:00 to 11:00 Africa New Music Festival. Festival Ban Y' Afrika. Artists include Maracata Nunca Antes, Roberto Dorna, Ijevude Dace, Daniel Nebiat, Nutisata African Performance & King Kaster Emamany. Dundas Square, 1 Dundas St E. 416-536-8240. Free.

Monday July 14

Tuesday July 15

Wednesday July 16
7:30: Artists' Garden Cooperative. Plain Air Concert Series '08. Tafiel Wind Ensemble. 345 Dufferin St. 416-487-0710. $10.

Thursday July 20
2:00: Sunday Serenade Concert Series. George Lake Big Band. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-338-3295. Free.

Friday July 17

Saturday July 21
7:30: Artists' Garden Cooperative. Plain Air Concert Series '08. Michael Kienic, jazz guitar. 345 Balroil St. 416-487-0705. $10.

Monday July 21
SEPT

18

JULY

Markham Concert Band.
W. 416-973-4000. Free.

Lakme by Leo Delibes.
Cats, Swingin' Songs, My Canada My Love,
- 7:00:
416-973-4000 . Free.

Classical?
- 2:00:
416-973-4000. Free.

Lakeside Terrace. 235 Queens Guay W. 416-
- 1 :OD:
Free.

Classical?
- 9:30 :
366- 7723. $40; $ 30.

Toronto
- 8 :00 :

Vanessa by Samuel Barber.
- 8:00:

Tuesday July 28

- 8:00:
Toronto Summer Music Festival.
Parisian Chansons of the Renaissance, Ensemble
Clement Janequin. Walter Hall, Edward
Johnson Building, 80 Queens Park Cresc. 416-585-4464. 8:00. Pre-concert chat 6:45.

- 9:30:
Harbourfront Centre. What is Classical?
East Village Opera Company. Opera
with pop arrangements. Sirius Satellite Radio

- 11:00pm:
Harbourfront Centre. What is Classical?
Toa Laca. Experimental classical trio.

Saturday July 25

- 1:00:
Harbourfront Centre. What is Classical?
Sewing Opera Demo & Workshop.

- 3:30:
Harbourfront Centre. What is Classical?
Riff at Sultana and Party. Contemporary

- 2:00:
Summer Opera Lyric Theatre.
Lakmé by Leo Delibes. David Elvis, music
director; Guillerme Silva-Marín, stage

- 5:00:
Harbourfront Centre. What is Classical?

- 7:00:
Unionville Summer Concerts.
Markham Concert Band. Cartoon Symphony,
Cats. Swingin' Songs, My Canada My Love,
Songs of Billy Joel. Doug Manning, conductor.

Markham Bandstand, Main St. at Fred Varley Dr., Unionville. 905-477-0117. Free.

- 8:00:
Capricorn 9 Productions. Something's Rockin' in Denmark. See July 25.

- 8:30:
Summer Opera Lyric Theatre.
Semea by G.F. Händel. Raisa Nakhmanovich, music
director; Guillerme Silva-Marín, stage

Friday July 25

- 7:30:
Toronto Summer Music Festival.
Emerging Artists Concert. Walter Hall, Edward

- 8:00:
Capricorn 9 Productions. Something's Rockin' in Denmark. See July 25.

- 8:30:
Summer Opera Lyric Theatre.
Sokolovic: Love Songs. Raisa Nakhmanovich, music
director; Guillerme Silva-Marín, stage

- 9:30:
Harbourfront Centre. What is Classical?

Sunday July 27

- 2:00:
Sunday Serenade Concert Series. Two for the Show. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-338-3295. Free.

- 2:00:
Harbourfront Centre. What is Classical?

- 2:00:

- 7:30:

- 8:00:
Summer Opera Lyric Theatre. Lakmé by Leo Delibes. See July 26.

- 8:00:
SECTION 1: Toronto & the GTA

Wednesday July 30

- 2:00: Dancap Productions. Avenue Q. See July 29.
- 2:00: Summer Opera Lyric Theatre. Vanessa by Samuel Barber. Run continues. See music theatre listings.

Saturday August 02

- 8:00: Harbourfront Centre. Island Soul: Crazy, Calypso and Soca from Trinidad. Sirius Satellite Radio Stage, 235 Queens Quay W. 416-973-4000. Free.

Monday August 04


Tuesday August 05

- 8:00: Somewhere There. Improvised Music. Ken Aldcroft, guitar; Allison Cameron, amplified objects; Jean Martin, drums/electronics/tunables. 340 Dufferin St. 416-530-5981. $6.

Thursday July 31

- 8:00: Dancap Productions. Avenue Q. See July 29.
- 8:00 & 9:00: Somewhere There. Improvised Music. Victor Bateman, bass; Tania Gill, keyboards; Allison Cameron, amplified objects; Jean Martin, drums/electronics/tunables. 340 Dufferin St. 416-530-5981. Free.
- 8:00: Summer Opera Lyric Theatre. Lekkme by Leo D’Lilac. Run continues. See music theatre listings.

Friday August 01

- 8:00: Citytv/OMNI Television. Mundo Musiko A-Gro-Gro: Kee Soul Train & Friends.


LEIPZIG STRING QUARTET

Saturday, August 2, 8 pm


Sunday August 03

- 4:00: St. James’ Cathedral. Sunday Twilight Recital Series. Shae Mangin, organ. 15 Church St. 416-364-7865. Free; offering.

Canadian Premiere

Maboroshi no Koto

A Koto Concert by Grandmasters from Japan and North America

Wednesday August 6, 2008 at 7:30pm

Experience the evocative sounds of Koto, the Japanese floor harp, in an incomparable evening of music by three Grandmasters.

Canada’s Linda Kako Caplan marks twenty-five years on the koto with a celebratory concert featuring contemporary compositions of the late koto genius, Katsuko Chikushi. Joining her are two of the world’s highest-ranked koto performers: from Japan, Junko Chikushi, third-generation Iemoto (Head) of the Chikushikai Koto School in Fukushima and granddaughter of Katsuko Chikushi, and from California, Kazuko Muramoto, a disciple of Katsuko Chikushi and the highest-ranked member of Chikushikai outside Japan.

Kobayashi Hall, Japanese Canadian Cultural Centre

7 Garamond Court, Toronto

Admission: $30 general, $25 students & JCCC members

Tickets: 416.441.2345 or info@jccc.on.ca

Further information: www.koto.ca
Wednesday August 06


- 8:00: Southern Ontario Chamber Music Institute. 2008 Summer Concert Series – Afiara String Quartet. Works by Mozart, Beethoven, Bartok, St. Andrew RC Church, 47 Reynolds Street, Oakville. 905-815-2021. 4:30 to 8:00 pm (four concert series). $12.

Friday August 08

- 1:00 to 8:00: Sound Travels Festival. Creating Sound Portraits. Jorgen Teller creates unique sound portraits for audience members. Location TBA, Toronto Island. 416-516-7413. Free.


Saturday August 09

- 7:00: Sound Travels Festival. Improvising Space. See Aug. 8.


Sunday August 10

- 1:00: Sound Travels Festival. Improvising Space. See Aug. 8.

- 2:00: Sunday Serenade Concert Series. Toronto Starlight Orchestra. Scarborough Civic Centre Retunda, 150 Borough Dr. 416-338-3955. Free.

- 2:00: Sound Travels Festival. Anadiye Calling. Extended vocal work by Wende Barthey, St. Andrew-by-the-Lake Church. 416-516-7413. $15.


The Toronto Welsh Male Voice Choir presents
"An Evening of Song" - "Noson O Gân"

Featuring
The Llanelli Male Choir
on tour from Wales
and
The Toronto Welsh Male Voice Choir
newly returned from their performance at Carnegie Hall
William Woloschuk, Artistic Director
Julie Loveless, Accompanist

Saturday, September 20, 7:30pm
Metropolitan United Church
56 Queen Street East, Toronto
Tickets: $25.00
416-410-2254 or www.TWVMYC.COM

...SECTION 1: Toronto & the GTA...

Monday August 11

Tuesday August 12

Wednesday August 13
- 7:00: Village Harmony. Village Harmony Teen Tasting Ensemble. Community singing traditions from around the world. Larry Gordon, Alan Gasier, and Ashley Stefanowicz, leaders. FirstUnitarian Church, 175 St. Clair Ave. W. 416-586-9050 x2. PWYC.
- 7:30: Artists’ Garden Cooperative. Phantom Concert Series '08. Margot Rei & Group, jazz vocalist. 345 Ballol St. 416-457-0705. $10.

Thursday August 14

Sunday August 17
- 2:00: Sunday Serenade Concert Series. Sharon Caldwell Orchestra. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-338-3285. Free.

Monday August 18
Thursday August 21
- 8:00: Dancap Productions. Jersey Boys. Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. 8:00-9:30.

Friday August 22
- 8:00: Dancap Productions. Jersey Boys. Sea Air 21.

Saturday August 23
- 2:00 & 8:00: Dancap Productions. Jersey Boys. Run. Continuous. See music theatre listings.
- 7:00: Unionville Summer Concerts. Markham Concert Band. Selections from Annie, Oliver, Joseph and the Amazing Technicolor Dreamcoat. Back to the Future. FunicaFina, Doug Manning, conductor. Markham Bandstand, Main St. at Fred Varley Dr., Unionville. 905-477-0117. Free.

Sunday August 24
- 2:00: Sunday Serenade Concert Series. Oscar Kay Orchestra. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-338-3295. Free.
- 7:00: St. James' Cathedral. Sunday Twilight Recital Series. Lee Danleyev, organ, 65 Church St. 416-364-7805. Free.

Monday August 25
- 4:00: St. James' Cathedral. Sunday Twilight Recital Series. Christopher Ku, organ, 65 Church St. 416-364-7805. Free; offering.
- 5:00: Ashkenaz. Hula Cows Could Fly. See Aug. 31.

Thursday September 04

Sunday September 07
- 2:00: Sunday Serenade Concert Series. Swing Shift Band. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-338-3295. Free.
- 4:00: St. James' Cathedral. Sunday Twilight Recital Series. Andrew Ager, organ. 65 Church St. 416-364-7865. Free; offering.
- 6:00: Music Gallery. Jeff Rally, bass clarinet; Barry Guy, double bass; Maye Humberger, violin; Ellis Kopman & "Jesus am Clberg"; works by Barry Guy & Jeff Rally. 197 John St. 416-204-1080. $20; $15(st); $10(s).
LISTINGS: SECTION 2
CONCERTS: Beyond the GTA

N.B. For a list of communities in this section see LISTINGS INTRODUCTION, page 24.

Tuesday July 01

Wednesday July 02
- 12:00 noon: Midday Music with Shigera. Amadio Piano Trio. Sandra Slutter, piano; Michael Adamson, violin; Alyssa Wright, cello. Hi-Way Pentecostal Church, 50 Anna St., N., Barrie. 705-729-1181. 5/5 students free.

Thursday July 03

Friday July 04
- 8:00: Shaw Festival. A Little Night Music. Run continues. See music theatre listings.
- 7:30: Brott Festival. Hot Jazz with Sophie Milman. Pilgrims Memorial Church, 84 York Blvd., Hamilton. 1-888-475-9377. $25; $20(st); $15(st).
- 8:00: Red Barn Theatre. Vegas Nights. Run continues. See music theatre listings.

Saturday July 05
- 2:00: Shaw Festival. Wonderful Town. Run continues. See music theatre listings.
- 7:30: Brott Festival. Kiss My Brass!

Sunday July 06

Monday July 07

Tuesday July 08

Wednesday July 09

Thursday July 10
- 12:15: St. George’s Cathedral. Noon Hour Concert Series. Laura Seiffert, oboe; Michael Namer, bassoon; Dina Namer, piano. 270 King St. E. Kingston. 613-548-4617. Donations accepted.

Monday July 14

Friday July 18
- 8:00 & 2:00: Festival Players of Prince Edward County. Picnic Performances. Run continues. See music theatre listings.

Saturday July 19
- 7:00: Kitchener Musical Society Band. In Concert. Dofasco Centre for the Arts, 190 King William St., Hamilton. 1-905-895-1934. $25; $20(st); $15(st).
- 7:00: Kitchener Musical Society Band. In Concert. Lions Harbour Park, 188 West St., Goderich. 519-576-2125. Free.
- 7:00: La Piazza. Barretto Gala. Merljet Square, Main St. S., Newmarket. 905-953-5220. $25; $20(st).
- 3:00: Sharon Temple. An Intimate Afternoon with Award Winning Guitarist David Howard. Music by Albeniz, Rodrigo, Tarraga, Barrios and Santana. 9897 Leslie St., Sharon. 1-905-885-1834. $25; $20(st)/sch.

Sunday July 20
- 7:30: Brott Festival. Blackboard Special. A Summer Evening at the Proms! Works by Handel, Purcell, Handel, Tchaikovsky, and Rachmaninoff; Arcady Singers; Argyll & Sutherland Highlanders; National Academy Orchestra; Brian Jackson, guest conductor. Hamilton Place, 1 Summers Lane, Hamilton. 1-888-475-9377. $25; $20(st); $15(st).

Tuesday July 22

Wednesday July 23

Saturday July 26
- 7:30: National Youth Orchestra of Canada. Murphy; new work; Prokofiev; Syrian Suite; Mahler: Symphony No. 1. Alumni Hall, University of Western Ontaria, London. 416-592-2470. Donation.

Sunday July 27
- 8:00: Kitchener-Waterloo Chamber Music Society. Members of Orchestra@BWU. Salieri: Concerto for Flute and Oboe; Franck; Violin Sonata; Glick; Klezmer Wedding; also works by Mandolos & Teubman, KWCM Music Room, 57 Young St. W. Waterloo. 519-886-1673. $15; $10 (sr); $5(st).

Monday July 28
- 7:30: Brott Festival. La Dolce Vita: Italian Opera Favorites. Opera excerpts by Puccini, Verdi, Mozart, Tosti, Puccini, Menенно-Williams, Manantan. 1-888-475-9377. Free.

Wednesday July 30
Tuesday August 12

Thursday August 14
- 7:00: Philadelphia Summer Arts/Village Harmony. Village Harmony Team Touring Ensemble. Community singing traditions from around the world. Larry Gordon, Alan Gasser & Dassi Stefanova, leaders. 1407 County Road 8, Philadelphia, 416-588-9050 x2. PWYC.

Friday August 15

Sunday August 17
- 3:00: Brott Festival. High Tea with Giompiere Sbrini. Mozart; Clarinet Concerto; Caplan: Clarinet Concerto; Barber: Adagio for Strings. National Academy Orchestra; Boris Brott, conductor. Guest: Giompiere Sbrini, clarinet. St. John’s Anglican Church, 272 Wilson St. E., Ancaster. 1-888-475-9377, $40; $30(sr); $15(st).

Tuesday August 19
- 8:00: Brott Chamber Music Society Band. In Concert. Riverside Park Bandshell, 865 Woolwich St., Guelph. 519-576-2129, Free.

Wednesday August 20
- 7:30: Brott Festival. Reconstruction Symphony. Ein: Dagvagen; Mahler: Symphony No. 2. Leslie Fagan, soprano; Marcia Swanson, mezzo; Arcady Singers; Brott Festival Choir; National Academy Orchestra Alumni; Boris Brott, conductor. Mohawk College McHale Theatre, 135 Fennel Ave. W., Hamilton. 1-888-475-9377, $25; $20(sr); $10(st).

Wednesday September 03
- 12:00 noon: Midday Music With Shigera. Kuhaul: Duo Sonata; Chopin: Ballade No. 1 in g; Paros: Eden; Godard: Sinfonia; SCP: 12 Preludes. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $25; $20(sr); $15(st).

Wednesday September 9
- 6:00 & 8:00: Coburg Summer Theatre. Trial by Jury. Gilbert & Sullivan. Old Gable Court, Victoria Hall, 55 King St. W., Cobourg. 905-372-2210.

Thursday August 21
- 7:30: Brott Festival. Klezmermania! Klezmer Band. Adas Israel Synagogue, 125 Clune Ave., S., Hamilton. 1-888-475-9377, $30; $25(s r); $10(st).

Thursday August 28

Friday September 26
- 12:00 noon to 10:00: You're a Picnic in the Park. Artists include Teenage Head, Riders Again & Age of Daze. Gate Park, corner of Main St. E. & Gage St. N., Hamilton. 1-800-267-7625. Free.

Saturday August 23
- 12:00 noon: Midday Music With Shigera. Mathew Watson & Jon Bondoc, duo pianos. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1161. 45; students free.
LISTINGS: SECTION 5
SUMMER FESTIVALS AND SERIES

Afrast 2008
Queen's Park & Lula Lounge, Toronto
July 5-6
416-469-5336
www.musicafrica.org
Afrast features two days of African concerts, dance, theatre and food, from noon to 10:30 pm. Featured artists include the World Music Ensemble, the Sultans of String and the Toronto Saxophone Quartet.

Beaches International Jazz Festival
Toronto, August 26 - September 1
www.beachesjazz.com
This annual event celebrates its 20th anniversary this summer. Headlining artists include the Bossa Nova All-Stars, the Esmond BalFOUR Quartet and the Scott Hamilton Quartet.

Afrofest
Queen's Park & Lula Lounge, Toronto
July 5-6
416-469-5336
www.musicafrica.org
Afrofest features two days of African concerts, dance, theatre and food, from noon to 10:30 pm. Featured artists include the World Music Ensemble, the Sultans of String and the Toronto Saxophone Quartet.

Ashekenaz Festival of New Yiddish Culture
Toronto, August 29 - September 1
416-679-9901
www.ashekenazfestival.com
This biennial festival offers music, theatre, film, visual arts, literature, family programming, participatory dance workshops, and the Ashekenaz Parade. Most performances take place at Harbourfront Centre. For daily listings, see Section 1.

Beaches International Jazz Festival
Toronto, July 18-27
416-469-8009
www.beachesjazz.com
This annual event celebrates its 20th anniversary this summer. Headlining artists include the Bossa Nova All-Stars, the Esmond BalFOUR Quartet and the Scott Hamilton Quartet.

Afrofest
Queen's Park & Lula Lounge, Toronto
July 5-6
416-469-5336
www.musicafrica.org
Afrofest features two days of African concerts, dance, theatre and food, from noon to 10:30 pm. Featured artists include the World Music Ensemble, the Sultans of String and the Toronto Saxophone Quartet.

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Toronto, July 18-27
416-469-8009
www.beachesjazz.com
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Cooperstown Chamber Music Festival
Cooperstown (NY)
July 11-August 19
1-877-966-7421
www.cooperstownmusicfest.org
This festival is held in the Upstate NY town famous for the Baseball Hall of Fame and the Glimmerglass Opera. Performances take place in venues around the town.

CEC = Christ Episcopal Church, 60 Fair St.
FM = Farmer's Museum, 577 State Rte 80
ORH = Glimmerglass Opera House, 60 Lake St.

July 11 7:30: Nature Calls: Schubert: Trout Quintet; Saint-Saëns: Carnival of the Animals (arr. Biber; Sonata Representativa; Cembali; Vox Balsam. FM: $30; $15/18 yrs. 7:00 Pre-concert chat.
July 13 7:30: Parker String Quartet. Works by Beethoven, Haydn & Janacek. FM. $30; $15/18 yrs. 7:00 Pre-concert chat.
July 16 8:30: Roulette String Quartet. Works by Bach, Purcell & Teleman. CEC: $30; $15/18 yrs. 7:00 Pre-concert chat.
August 3 7:30: Donahue Quartet with David Shifrin, Brahms: Clarinet Quintet; also works by Hindemith & Schnittke. 7:00 Pre-concert chat; $35; $15/18 yrs. 7:00 Flip fest at the Otesaga, OTR. Free.
August 9 7:30: Chords and Strings. Baroque to Romantic. Theatre of Early Music Choir and Orchestra; Daniel Taylor, conductor. $37.
August 10 10:30am & 12:30: Musical Brunches: Vocal of Brazil. Virginia Hamel, voice; Vincent Gagnon, piano; Guillaume Breau, bass; $25; $13.75/16 yrs. Free (child 5 & under).
August 15 8:30: Chamber Music. Régis Pasquier, violin; James Dunham, viola, Philippa Muller, violoncello; Johannes Ferras & Ryan Midda, cello; $30; $13.75/16 yrs. Free (child 5 & under).

Enchanted Baroque.
Nature Calls.
Music on Nature Calls.
Chords and Strings.
Baroque to Romantic.
Vocal Art. From Bach to the Beatles. Cantabile Vocal Quartet.
Elora Festival

This summer, Elora's annual festival includes a three-day program of electro-acoustic music. This self-styled "irritainment" festival offers a variety of performances including concerts, talks, and workshops.

**Performance Dates:**
- **Jui 11 8:00:** Destino, Vocal trio performs opera, song, jazz, musical theatre & pop. GB. $48.
- **Aug 2 20:00:** Broadway Bound. Works by Kern, Berlin, Sondheim, Sondheim & others. StMC. $35.
- **Aug 3 20:00:** Ensemble Mode in Canada. Music by Debussy, Strauss, and Dvorak. Judy Kang, violin; Rachel Mercer, cello; Angela Park, piano. StJC. $40.

**Ticket Information:** Single tickets $25/Students $10 (see website for more details). Doors open 45 minutes prior to performance.

**Contact:**
- **Elora Festival:** 288 Mill St. E, Elora, ON N0B 1G0
- **Phone:** 519-884-7200
- **Website:** [www.elorafestival.com](http://www.elorafestival.com)

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**Festival Alexandria**

The Abbey, Glen Nevis (ON)

June 23-July 8

613-347-1802

www.theabbey.com

This Eastern Ontario festival features Sunday concerts throughout July. Performances take place at The Abbey, 21498 Buttertub Lane, Glen Nevis.

**Juli 05 3:00:** The Best of Baroque. Works by Bach, Couperin, Corelli, Handel & Vivaldi. Hank Knox, harpsichord, Rampey Houser & Katherine Maneker, violin; Brian Maneker, cello. $20

**Juli 13 3:00:** The Magic and Mystique of the Violin. Music by Saint-Saens, Wold, Carter, Britten & Mozart. Theodore Baskin, violin; Katherine Maneker, viola; Jasmine Schenew, violin; Karen Baskin, cello; Lawrence Altman, piano. $20

**Juli 23 3:00:** Cowboy String Quartet. Part 1. Johannes Janasinski & Katherine Maneker, violin; Jasmine Schenew, viola; Brian Maneker, cello. $20

**Concerts:**
- **Juli 03 20:00:** Black Umfolosi. Singers; Black Umfolosi. StMC. $35.
- **Juli 04 20:00:** prosecutor. Works by Kem, London, Sondheim, Sondheim & others. StMC. $35.
- **Juli 05 20:00:** The Magic and Mystique of the Violin. Music by Saint-Saens, Wold, Carter, Britten & Mozart. Theodore Baskin, violin; Catherine Maneker, viola; Jasmine Schenew, violin; Karen Baskin, cello; Lawrence Altman, piano. $20

**Contact:**
- **Festival Alexandria:**
- **Address:** The Abbey, Glen Nevis (ON)
- **Phone:** 613-347-1802
- **Website:** [www.theabbey.com](http://www.theabbey.com)
Festival d’Été de Québec
Québec City (QC)
July 3-13
1-866-902-6200
www.infefestival.com

Québec City celebrates its 400th anniversary with a ten-day festival in July. Headlining artists include James Anfinsen, Linkin Park, and the 1970s progressive rock group Yes. Performance venues include the Plains of Abraham and the Palais Montcalm. Passes available for $40.

Festival International de Jazz de Montréal
Montréal (QC)
June 28-July 6
1-888-364-0061
www.montrealjazz.com

Billed as the world’s largest musical event, this festival features 3,000 musicians in more than 200 artists from three continents. This year’s performers include Leonard Cohen, Woody Allen, Aretha Franklin, and the 1970s progressive rock group Yes. Performers in a celebration of jazz. CSC. $31-$40.

Festival of the Sound
Parry Sound (ON)
July 18-Aug 10 2008
1-866-364-0061
www.festivalofthesound.ca

This summer, Parry Sound’s summer festival features more than 200 artists from three continents. This year’s performers include the Gryphon Trio, the Penderecki Quartet and the Festival Chamber Orchestra. CSC. $26-$35.

Parry Sound (ON)

Happy Birthday Gene.
Aug 23 12:00 noon: Music for a Summer Noon.
Aug 24 7:30: Gala Dinner Concert at Manitou.
Aug 25 4:00: Forest Festival Brass.
Aug 26 7:30: Forest Dance.
Aug 27 7:30: Forest Dance.
Aug 28 7:30: Forest Dance.
Aug 29 7:30: Forest Dance.
Aug 30 7:45: Forest Festival Brass.
Aug 31 7:45: Forest Festival Brass.

Trent University (ON)


www.thewholenote.com

...LISTINGS: SECTION 5
SUMMER FESTIVALS AND SERIES

Festival d’Été de Québec
Québec City (QC)
July 3-13
1-888-902-6200
www.infefestival.com

Québec City celebrates its 400th anniversary with a ten-day festival in July. Headlining artists include James Anfinsen, Linkin Park, and the 1970s progressive rock group Yes. Performance venues include the Plains of Abraham and the Palais Montcalm. Passes available for $40.

Festival International de Jazz de Montréal
Montréal (QC)
June 28-July 6
1-888-364-0061
www.montrealjazz.com

Billed as the world’s largest musical event, this festival features 3,000 musicians in numerus venues. This year’s artists include Leonard Cohen, Woody Allen, Aretha Franklin, James Taylor and others. Ticket prices range from free to $250.

Festival of the Sound
Parry Sound (ON)
July 18-Aug 10 2008
1-866-364-0061
www.festivalofthesound.ca

This summer, Parry Sound’s summer festival features more than 200 artists from three continents. This year’s performers include the Gryphon Trio, the Penderecki Quartet and the Festival Chamber Orchestra. CSC. $31-$40.

Festival International de Jazz de Montréal
Montréal (QC)
June 28-July 6
1-888-364-0061
www.montrealjazz.com

Billed as the world’s largest musical event, this festival features 3,000 musicians in more than 200 artists from three continents. This year’s performers include the Gryphon Trio, the Penderecki Quartet and the Festival Chamber Orchestra. CSC. $31-$40.
July 18-20  free.

Huntsville Festival of the Arts

Huntsville (ON)

July 3-August 28

www.huntsvillefestivalofthearts.ca

This festival offers diverse programming throughout the summer months, from a Mozart program by the Huntsville Festival Orchestra to the Drucilla Blues Band.

AT — Algonquin Theatre, 37 Main St. E.

TC — Trinity Church, 35 Main St. E.

TT — Spencer's Tall Trees Fine Dining, 87 Main St. W.

Aug 03 7:30: Mozart & Friends. TC. $35; $15 (18 & under).


Aug 05 7:30: Mozart & Friends. TC. $35; $15 (18 & under).

Aug 06 7:30: Mozart & Friends. TC. $35; $15 (18 & under).


Aug 11 7:30: Tunes@TallTrees. AT.


Aug 13 7:30: Tunes@TallTrees. AT.

Aug 14 7:30: Tunes@TallTrees. AT.


Aug 16 7:30: Tunes@TallTrees. AT.

Aug 17 7:30: Tunes@TallTrees. AT.

Aug 18 7:30: Magic of Ireland. Traditional Irish dance, music & song. AT. $32; $15 (18 & under).

Aug 19 7:30: Tunes@TallTrees. AT.


Aug 21 7:30: Tunes@TallTrees. AT.


Aug 23 7:30: Tunes@TallTrees. AT.


Aug 25 7:30: Tunes@TallTrees. AT.


Aug 27 7:30: Tunes@TallTrees. AT.


Aug 29 7:30: Tunes@TallTrees. AT.


Aug 31 7:30: Tunes@TallTrees. AT.
This festival features a month of concerts in and around Joliette, Quebec. Headlining artists include pianist Marc-André Hamelin, the Montreal Symphony Orchestra, the Orchestra Métropolitain du Grand Montréal and the Orchestre Symphonique de Québec.

- **The Planets**: Petrushka & Ravel. Olivier Thouin, violin; Yegor Dyachkov, cello. Joliette Amphitheatre, 1575 Basse de Montréal St, Joliette. CA - Concert of L’Assomption, 153 du Portage St, L’Assomption CL - Concert at Lavandière, 1341 Notre Dame St, Lavalonne CS - Concert at St-Alphonse Rodrigue, 869 Notre Dame St, Alphonse Rodrigue CQ - Concert at St-Carl, 2692 Principale St, St-Carlite

**Free.**

More information can be found at [www.ksmf.ca](http://www.ksmf.ca).
The emphasis of Music at Port Milford is the summer season of concerts and music theatre. Featured artists this year include violinists Jasper Wood and David Jollivet. Works for violin and piano. PCMCC. $25.


www.artsinmuskoka.com

Jul 27 20:00: Jazz Vespers. Paul Pacanowski, pianist/vocalist. ERB. $15.
Jul 27 14:00: Jazz After Play. Brandi Disterheft Quartet. Sophie Perlman, vocals. ERB. $15.
Aug 03 11:00: "JazzAfterPay. Kurt Lund Quartet. ERB. $10.
Aug 02 14:00: Mozart & Wine. Festival Strings. PEW. $20.
Aug 02 14:00: "JazzAfterPay. Brandi Disterheft Quartet. Sophie Perlman, vocals. ERB. $15.
Aug 03 11:00: "Mozart & Wine. Festival Strings. PEW. $20.
Aug 03 15:00: "Parade of Young Talent. Julia Davison, soprano; Bora Kim, violin/piano; Karolina Kupala, piano; Emma Memielden, violin; Blake Poulsen, violin & others. SMAC. $30.
Aug 03 15:00: "JazzAfterPay. Kurt Lund Quartet. ERB. $10.
Aug 02 11:00: "Mozart & Wine. Festival Strings. PEW. $20.
Aug 02 20:00: "Songs of Freedom. Vanya Abrahams, tenor; Craig Winters, pianist, Jon Ostbaldston, narrator. NDC $30.
Aug 02 14:00: "Vivaldi Undergrazet Festival Strings. IW. $40.
Aug 02 14:00: "Parade of Young Talent. Julia Davison, soprano; Bora Kim, violin/piano; Karolina Kubala, piano; Emma Memielden, violin; Blake Poulsen, violin & others. SMAC. $30.
Aug 03 11:00: "Mozart & Wine. Festival Strings. PEW. $20.
Aug 02 20:00: "Songs of Freedom. Vanya Abrahams, tenor; Craig Winters, pianist, Jon Ostbaldston, narrator. NDC $30.
Aug 02 14:00: "Vivaldi Undergrazet Festival Strings. IW. $40.
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Aug 02 14:00: "Vivaldi Undergrazet Festival Strings. IW. $40.
LISTINGS: SECTION 5
SUMMER FESTIVALS AND SERIES

Church of St. John the Evangelist, 154
St. Giles Church, 174 First Ave.
Royal Canadian Legion, Montgomery
St. Andrews Presbyterian Church, 82
Thomas Annand
Studio Sparks.

Come son of classical music and jazz, spread over June 20 - August 16
www.arts-orford.org

$35.

Laura Burton, vocals; Gould String Quartet. SMAC. $35.

nem Mekinulov, soprano; Silk Road Chamber

Stephen Simms, tenor; Cheryl Mullings, soprano;

Violons du Roy and the New Zealand String

Gilles Lefebvre Concert Hall (Orford, OC)

Money; Trio Hochelaga; Albert Millaire, narrator.

Festival

Gould String Quartet; Christopher Newton, narrator.

PVAC. $30

Aug 13 7:30:

Aug 10 11:00: Mozart & Wine. Guild String Quartet. FEW. $20.

Aug 10 11:00: The Wizard and the Babe. Parrot. Christopher Newton, actor; Barbara Worth, actress; Paul Poczynowski, clarinet; Anna Dymowska, piano. MRCH. $20.

Aug 09 8:00: Ensemble. SMAC. $35.

Aug 11 2:00: Anime Musicales World Orchestra; Franz-Paul Decker, conductor; Guests: Masuko Ushioda, Miranda Astell, Marianne Patenaude, Lorraine Prieur, Sandra Munn & Francis Perron, piano. $35.

Aug 10 8:00: Hawaiian Underground. Festival

www.composers.on.ca

Jan Overduin, Organ.

Kohler

Keller Quartet

Monday, July 28, 8 pm

Orford Festival

Gilles Lefebvre Concert Hall (Orford, OC)

Monday, July 28, 8 pm

Jul 27 3:00: Trio Hochelaga, Douglas Mahoney, violin; Trio Hochelaga, C.JE. $10-$35.

Jul 27 6:30: Shanghai Quartet. CDUC. $10-$35.

Jul 27 8:30: Alexander Tsyplev & Friends. Alexander Tsyplev; piano; Shana Rubin, cello; and others. SAPC. $10-$35.

Jul 27 9:00: Noon: La cornemuse. Lawrence Vienne, horn; Sarah Jeffrey, oboe; Lisa Moody, violin; Dina Michelle Names, piano. SAPC. $10-$35.

Jul 27 10:30: Late Night at the Legion. Creation Jazz Ensemble. RCL. $10-$35.

Jul 28 12:00 noon: CBC Radio Studio Sparks. Performers from the festival. CBC. Free.

Jul 28 12:00 noon: Dedicated Works by Two Composers. Alexander Tsyplev, piano. CDUC. $10-$35.

Jul 28 6:30: Mission @ 101 – Thomas Anand & Friends. Thomas Anand organ; Mark Fewer, violin; Andrew Tunis, piano. CDUC. $10-$35.
chamberfest '08

Louis Lortie
piano

Wednesday, July 30, 7:30 pm

Chamberfest 2008 at 7:30 pm in the studio of Louis Lortie, 4911 Eau Claire Drive S.E.

Louis Lortie, piano

Wednesday, July 30, 7:30 pm

Chamberfest 2008 at 7:30 pm in the studio of Louis Lortie, 4911 Eau Claire Drive S.E.

80 Years of Diplomatic Relations: Marc Djokic, violin; Kyoko Hashimoto, piano. SAPC. $10-$35.


... LISTINGS: SECTION 5
SUMMER FESTIVALS AND SERIES

cic festival features performers from Canada and Europe. This summer's artists include Measha Brueggergansman, James Bennett and Orchestra London Canada.

AF - Avon Flats
AR - Avon River, behind Wain Memorial, York St.
CH - City Hall, 1 Wellington St.
CR - Church Restaurant, 79 Brunswick St.
DT - Downtown, various streets
K - Knox Church, 142 Ontario St.
PR - Pazzo Ristorante, 70 Ontario St.
SA - St. Andrews Church, 25 St. Andrew St.

Jui 23 10:00am: Janet Cardiff's Forty Part Motet. CH. Admission by donation.
Jui 22 11:15am: Young Canadian Artists in Residence: Pius Cheung, marimbist. CR. Free.
Jui 27 12:00: BargeMusic. Les Cheneaux a pieds. AR. Free.

Jui 21 11:15: Jazz at Pazzo, Robi Beato, piano; Perry White, sax. PR. $20 cover.
Jui 31 1:00pm: Janet Cardiff's Forty Part Motet. CH. Admission by donation.

Aug 01 11:15am: Music from Scotland, St. Mary's Choir, Edinburgh, Nicholas Wearne, organ; Duncan Ferguson, conductor. KC. $20, $25.
Aug 01 12:30: BargeMusic. Gin Lane Trio. AR. Free.
Aug 01 9:15: Jazz at Pazzo, Brian Dickinson Trio. PR. $20 cover.
Aug 02 10:00am: Janet Cardiff's Forty Part Motet. CH. Admission by donation.
Aug 02 10:30am: Guerilla Music Events. Peter Hatch, composer, DT. Free.
Aug 01 11:15: Music for a Summer's Day, St. Mary's Church, Edinburgh, Nicholas Wearne, organ; Duncan Ferguson, conductor. KC. $20, $25.
Aug 02 12:30 & 3:00: BargeMusic. Gin Lane Trio.
Aug 02 2:00: Family Programming - Music for All Ages. Polka Dots Virtuoso; Bob McGrath, speaker. SA. $10 children; free.
Aug 02 12:30: BargeMusic. Gin Lane Trio.
Aug 02 3:00: Family Programming - Music for All Ages. Polka Dots Virtuoso; Bob McGrath, speaker. SA. $10 children; free.
Aug 02 11:15: Cabaret. Brian Dickinson Trio. PR. $20 cover.
Aug 03 10:00am: Janet Cardiff's Forty Part Motet. CH. Admission by donation.
Aug 03 10:30am: Guerilla Music Events. Peter Hatch, composer, DT. Free.
Aug 03 11:15am: Music for a Summer's Day, St. Mary's Church, Edinburgh, Nicholas Wearne, organ; Duncan Ferguson, conductor. KC. $20, $25.
Aug 03 12:30 & 3:00: BargeMusic. Horns of Roncesvalles. AR. Free.
Aug 10 10:00am: Janet Cardiff's Forty Part Motet. CH. Admission by donation.
Aug 10 10:30am: Guerilla Music Events. DT. Free.
Aug 12 12:30 & 3:00: BargeMusic. Horns of Roncesvalles. AR. Free.
Aug 15 10:00am: Janet Cardiff's Forty Part Motet. CH. Admission by donation.
Aug 15 10:30am: Guerilla Music Events. DT. Free.

Aug 12 12:30 & 3:00: BargeMusic. Horns of Roncesvalles. AR. Free.
Aug 15 16:15: Jazz at Pazzo, Dave Young, bass; Garry Goddard, piano. PR. $20 cover.
Aug 15 10:00am: Janet Cardiff's Forty Part Motet. CH. Admission by donation.
Aug 15 10:30am: Guerilla Music Events. DT. Free.
Sunfest '09: A Celebration of World Cultures. London (ON) July 3-6 519-072-1522 www.sunfest.ca World music, jazz and dance are featured at this four day event in London's Victoria Park. All performances are free.

TD Canada Trust Ottawa International Jazz Festival Confederation Park, Ottawa June 20-July 1 866-726-4495 www Ottawa jazzfestival.com Wellington Marquis and the Lincoln Centre Jazz Orchestra open this festival. Other artists include Buddy De Franco, Herb Gannaway, Oliver Jones Trio and Ghyson Knight. Festival passes are $190, $215, $240 (students). Individual tickets are available; all free events.

TD Canada Trust Daze Fest Trestle Square, Ottawa August 1-4 613-741-9997 www.inniemusicalive.com This four day festival of reggae and world music takes place at Queen's Park, Nathan Phillips Square and Ontario Place. All events are free.

TD Canada Trust Ottawa Jazz Festival Toronto (ON) June 21-July 2 416-929-2033 www.torontojazz.com For detailed listings see Section 1.

Toronto Summer Music Festival Toronto July 22-August 17 416-585-4464 www.torontosummermusic.com The theme for this year's Toronto Summer Music Festival is "In the Fire of Conflict," an exploration of the artistic responses to human struggle. Guest artists include pianists Magne Persson, André Laplante and Anton Kuerti; the Gryphon Trio and the Leipzig String Quartet. As well, the festival features free "Emerging Artists" concerts. For detailed listings see Section 1.

Uptown Waterloo Jazz Waterfront (ON) July 10 519-885-1921 www.waterlooforwaterfront.ca The Alexs Baro, Molly Johnson, Manteica and Odessa Havana are among the featured artists at this festival. Performances take place under a tent at Waterloo City Centre.

WCC - Waterloo City Centre, 10 Regina St. S. July 7 10:00 Opening Night - Alexs Baro Saxtet. WCC. $14.
July 11 6:00 to 10:00: Friday Concerts - William Sperandei Quintet, DK Bomoka, Molly Johnson. WCC. Free.
July 12 12:00noon to 10:00: Saturday Concerts. Cadence, Top Pocket Jazz Quartet, The Young Divas, Mark Esmonde Quintet, Odessa Havana, Mississauga WCC. Free.
July 13 12noon to 5:00: Adri Brunel Quartet, Folk Alarms, Kellylee Evans. WCC. Free.

Vancouver Early Music Festival Vancouver (BC) July 27-August 14 604-732-1602 www.earlymusic.bc.ca This summer event, presented by the Vancouver Society for Early Music, features cellist Jaap ten Linden, soprano Susan Luke, tenor of the Montreal's Constellation ensemble, and the festival's own Early Music Vancouver Baroque Orchestra. Performances and pre-concert chats take place at the University of British Columbia.

Westben Arts Festival Theatre The Barn, 6390 County Road 20 Campbellford (ON) 705-653-5508, 877-883-5777 June 28-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 Tekal String Quartet and other artists.
July 03 20:00: J. Strauss: Die Fledemaeuse. UBC Opera Ensemble; Nancy Hemitt, stage director; Richard Epp, music director & piano. 410 $33. 720 6:00: Gigolo, Schubert, Schubertiad.
July 12 5:00: Schubert, various artists. 17:50: 56-minute segment $400 $20 2:45 (all three segments).
July 13 20:00: Benedict, Moser & Lagnante; Donna Bennett, soprano; Brian Maniker, cellos; André

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**LISTINGS: SECTION 6**

**ANNOUNCEMENTS**


- *July 5 10am-2pm: Organ Festival of the Grand. Organists sponsored! See what’s behind all the whistles & groans in a pipe organ as you get to explore their amazing insides. Two locations: St. Andrew’s Presbyterian Church, Queen & Weir, Kitchener and St. John the Evangelist Church, Duke & Water, Kitchener. 416-743-4932. Free.


- *July 22 7:00: Toronto International Film Festival Group/Royal Academy of Dance. The Turning Point is a Dance Career. Screening of Herbert Ross’s The Turning Point, followed by discussion with Veronica Tennant and questions from the audience. Jackman Hall, Art Gallery of Ontario, 317 Dundas St. West. www.cinemathequeontario.ca $11.56 (non-member); $7.08 (member/student/child).

- *August 3 10: Shelburne Rotary Club. 59th Annual Canadian Old Time Fiddle Championship. Features top fiddlers in competition, fiddle workshops, giant Fiddle Parade featuring the Metropolitan Toronto Police Winged Wheels, fiddle jam session, open air market & more. Centre Dufferin Recreation Complex (Shelburne Arena), Shelburne. 519-925-2600 x220, www.shelburnefiddlecontest.on.ca Event package: $40, $20 (12 years & under); individual prices for single events.

- *August 6 - 10: Shelburne Rotary Club. 59th Annual Canadian Old Time Fiddle Championship. Features top fiddlers in competition, fiddle workshops, giant Fiddle Parade featuring the Metropolitan Toronto Police Winged Wheels, fiddle jam session, open air market & more. Centre Dufferin Recreation Complex (Shelburne Arena), Shelburne. 519-925-2600 x220, www.shelburnefiddlecontest.on.ca Event package: $40, $20 (12 years & under); individual prices for single events.

- *August 8 & 9, 1-8pm: New Adventures in Sound Art: Sonic Installations. Spend one hour with Danish sound artist: Jorgen Teller & he will generate a sound art piece that is about you. (The best three soundportraits will be heard on an August 9 in a concert at St. Andrew by the Lake Church.) Toronto Island, location TBA. 416-516-7413. Free.

- *August 8 & 9 at 7:00: August 10 at 10:00: New Adventures in Sound Art: Canadian Association for Sound Ecology. Sound Travels Festival of Sound Art: Improvising Space with Elena Waterman. Go on a guided SOUNDrwalk and encounter music emanating from unusual locations by Waterman, Zurawinski, Liu & Rothschild. Toronto Island along the SOUNDrwalkroute. 416-516-7413. Free.

- *July 26 7:30: Saturday Night at the Opera. Monica Whitcher, soprano; Elizabeth Turnbull, mezzo; Keith Klassen, tenor; Gary Ryley, baritone; Brian Finley, piano; Alexa Petkovic, host. $15.


**ANNOUNCEMENTS, … ETCETERA**

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ANNOUNCEMENTS, ... ETCETERA

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Toronto Music Garden. Guided Tours. Explore seasonal blooms while learning about the garden's unique design and history. 45-minute walking tours led by Toronto Botanical garden volunteer guides. 475 Queens Quay West. Self-guided 70-minute audio tours hosted by Yo Yo Ma and Julie Messervy are also available for a rental fee of $5 at the Marina Quay West office, 539 Queens Quay West (daily from 10am to 6pm). 416-973-4000, www.harbourfrontcentre.com


LECTURES/SYMPOSIA


WORKSHOPS

* July 16 7:30: Toronto Shapenote Singing from Sacred Harp. Beginners welcome. Music Room, Bloor Street United Church, 300 Bloor St. W. 416-922-7979 or pleasancecrawford@ Rogers.com

SINGERS

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MUSICIANS WANTED: CENTRAL UNITED CHURCH, located at King St. and Watan Rd. is seeking an accomplished, energetic organist/pianist to work co-operatively with our choir director, minister and worship committee to plan and provide the music for our Sunday services. Position is available immediately. Contact mesmer@toronto-opera.com.

COMMUNITY OPERA GROUP in Toronto is seeking experienced pianist/conductors. This is a part-time, evening position, 9 hours/week for 9 weeks in October and November, and 9 hours/week for 9 weeks in January and February. 2009. Salary ($25/hour) is partly paid by the Toronto District School Board. More information: www.toronto-opera.com. To arrange an audition, leave your voice mail at 416-888-8572 or write to auditions@toronto-opera.com.

REHEARSAL Accompanist needed. Irish Choral Society of Canada commencing September '08. Tuesday evening rehearsals, downtown Toronto, 2-hour concert series. Call 416-467-5851 or email jhahnke@sympatico.ca for more information.


SCARBOROUGH BEL CANTO CHOIR is looking for new members! We are a 40 voice, community-based SATB choir. New members are auditioned to determine voice range and suitability. Repertoire includes Palestrina, Mozart, Handel, and contemporary selections. This year we welcome Virginia Gilchrist as our choir director. Rehearsals are Thursday evenings from 7:00 until 10 at St. Nicholas Anglican Church near Warden and Kingston Road. Website: www.belcantochoir.com. Contact Joanne Hawthorne, 416-284-4428.

SINGERS WANTED! The Irish Choral Society of Canada is a community SATB choir under the direction of Karen L. A. Dowd exploring sacred, secular and folk works. Scholars will perform in Canadian and Irish settings. Contact Joan McLeary, 416-978-2727 or email joanmacleary@sympatico.ca.
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We are celebrating our 42nd season in 2008-2009
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Auditions will be held on September 2, 2008.
Interested singers are also invited to attend the choir's
Open Rehearsal on Tuesday, September 16, 2008.
For further information, visit our website at:
www.etobicokecentennialchoir.ca
or call Elizabeth Fisher at 416-253-0214

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auditions@toronto-opera.com,
or voice mail at 416-698-9572.
More info at www.toronto-opera.com
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For more information, see www.toronto-opera.com, or write to chorusinfo@toronto-opera.com

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JAMES BOURNE, Pianist

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Music’s Children gratefully acknowledge The Gryphon Trio, Sophie Vavro, Myron Kozak at Toronto Summer Music, and Jennifer Taylor at Music Toronto.

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A Choral Life Q&A

Featuring Ryan Knowles

What was your first ever choral experience? Massey Hall, in my first annual Christmas concert with St. Michael’s Choir School, I was nervous and excited, and I really enjoyed performing...that night was one of the happiest nights of my life.

Are you currently singing with a choir? The choir that I’ve been privileged to sing in since grade 3 is St. Michael’s Choir School. I have sung in the elementary, junior, and senior choirs. The choirs have an astounding quality of sound that only an all-male choir can produce.

How did you choose the choir? They chose me! I never really knew that I liked to sing, no one else seemed to know either! I actually didn’t even really listen to much music. Mrs. Kathleen Arab, a vocal coach at the Choir School, was scouting for potential choirboys at my old school. Out of my entire class of about 32 people in grade 2, only I was chosen for a further audition in downtown Toronto: vocal and academic tests. Because choral opportunities present themselves all year round, the school must know that those accepted will be able cope with an ever-changing schedule. The Choir School is not just for the rich; it is a school for the gifted.

Where does your choral singing fit into other aspects of your life? Choral singing is every part of my life now! While many of my friends are out playing soccer, I’m frantically trying to sight-read the tenor 1 part of a sixteen-part piece. The senior choir sings at the five o’clock Saturday afternoon and Sunday noon Mass every week for the entire school year at St. Michael’s Cathedral. When concert season kicks in at the Choir School, you have to put your entire life on hold! Rehearsals from 3:30 to 5:00 come almost daily. Most concerts are in the evening, so we have some semblance of a normal life on the weekends! This summer the Choir
School is going to Prague to take part in an international choral festival. Here we will have the chance to sing with other professional choirs from around the world. I can't wait!

What concerts do you like to attend?
I attend some concerts by the Toronto Children's Chorus; this is mostly because my sister is in choir, but also because I enjoy some of the non-religious pieces that we do not get to perform. I also attend concerts of the Victoria Scholars, a tenor and bass choir directed by a most brilliant and insane man, Dr. Jerzy Cichocki. He makes any choir sound professional, and I especially enjoy the complex program.

What qualities make you admire a choral conductor?
When I look at the very successful and admirable conductor of the Choir School’s senior choir, Jerzy Cichocki, I see four things: control, a passion for good music, for perfection, and only the slightest hint of insanity - I mean, musical genius! Doc doesn’t let anything slide; a flat note, a wrong rhythm, a weak entry, and he stops everything to fix it. He will rehearse one phrase several times, and then... if it’s perfect, he will ask us to do it three more times!

An anecdote?
We were singing Christmas repertoire in Pickering. The audience was silent. Doc raised his hands... and someone’s cell phone rang behind him. Doc’s hands drop to his sides, and he turns around slowly to face the person with the phone. All was quiet. The person averted her eyes from Doc, and turned off her cell phone with embarrassment. Doc turned around, flashed a smile, and the concert began!

The school’s newest recording,
From Courts on High, is a recording seventy years in the making, with all twenty-five selections composed by one of the school’s music directors or close associates. All boys and men’s voices are featured, from the sweetest and youngest to a full 250-voice finale (the title track). Ryan, in grade 11 this fall, says:
I am in all of the songs performed by the senior choir. We were recording right around the time my voice was starting to break, so it was interesting hearing my voice on the CD! My favourite is the De Profundis, composed by Tomas Dusatko, a teacher at the Choir School. This piece is dark and sinister, and very emotive.

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July 1 - Sept 7 2008
In yet another look at the obsessions that plagued Glenn Gould, the focus this time is not on his eccentricities or his mental state but where it matters most—his music-making. American journalist Katie Hafner looks at Gould's lifelong search for the perfect piano. She tells how, after much frustration, he finally found his ideal instrument in 1960, sitting neglected backstage in Toronto's Eaton Auditorium. He worked with his expert piano technician Verne Edquist to make adjustments, and ended up with the light, responsive action he required for his distinctive sound. Hafner makes it clear how important this piano, a Steinway known as CD 318, became for Gould's creative output. In fact, he made the bulk of his recordings—over ninety—on it.

In 1971 Gould had CD 318 shipped to a recording session in Cleveland. He ended up canceling the session, but the piano arrived back in Toronto with a split soundboard and cracked iron plate. Edquist was the first one to examine the badly damaged piano, and Hafner describes in detail what he found. We realize how heart-breaking Gould's ultimately fruitless efforts to restore the piano were, and how emotionally stressful it was for him to find another piano to replace it.

But given the number of interviews Hafner undertook, according to her notes, there's surprisingly little other new material here. There is not enough—new or revisited—to fill a book, so Hafner gets sidetracked into topics like piano manufacture, Edquist's early life, and Gould's love affair with Cornelia Foss, all of which, while interesting, have little to do with the story.

Hafner includes a bibliography, but her references are at best spotty, and many direct quotations have no citations whatsoever. One quotation which, while interesting, have little to do with the heart of this book, but for me that description belongs to the following chapter on Mozart's creativity, where Abert describes how Mozart, who composed away from the keyboard, became a different person when improvising at the keyboard. He ended up producing a new work altogether.

Abert shows how inseparable Mozart's life is from his music by interspersing studies of Mozart's works with chapters on his life. He rightly gives primacy to the rich trove of Mozart's letters that survives (still not fully translated into English).

The Mozart Abert presents is far more appealing—and convincing—than the idiot savant depicted by confections like the popular film Amadeus. His Mozart is a sensitive, affable, spontaneous, yearning, anguished, innocent, emotionally complex, imaginative and gentle soul. With psychological insight, Abert vividly shows how all these qualities are expressed in each of Mozart's works. "For him," he writes, "form was not a fixed pattern or dead letter; rather, it was something that was created and new with each new work, a living force inexplicably bound up with him and his inner life."

Nor is Mozart here the helpless incompetent often depicted. Abert credits Mozart with control over his own destiny, tragic though it may ultimately be. He shows how Mozart's problems with money and recognition arose from the same non-judgmental credulity which made him able to create such great operatic characters. In contrast to many of today's scholars, Abert is quite sympathetic to Mozart's father, Leopold, and much less so to his wife, Constanze. Important musical figures of the time like Paisiello are given the deserved attention they rarely get.

In his introduction, editor Cliff Eisen calls Abert's chapter on Mozart's personality the heart of this book, but for me that description belongs to the following chapter on Mozart's creativity, where Abert describes how Mozart, who composed away from the keyboard, became a different person when improvising at the keyboard. Eisen has provided invaluable indexes, bibliography and musical examples. His marvelous footnotes are easily accessible at the bottom of each page, and musical examples abound. Stewart Spencer has translated his mammoth work into thoroughly enjoyable English, leaving no trace of it being a translation.
In this age of sound bytes, highlights and "classical music favourites" (i.e. song-length clips from well-worn workhorses) it is a rare luxury to be able to immerse oneself in an unfamiliar hour-long dramatic work that runs the gamut of moods and emotions. Such was my pleasure this month when I discovered the expansive Symphony No.1 of Danish composer Rued Langgaard (1893-1952) on the Da Capo label (6.220525). Completed at the age of seventeen, the expansive work was deemed unplayable in Langgaard’s homeland. It languished for three years until championed by conductor Max Fiedler who gave the work its premiere with the Berlin Philharmonic. That concert also included another orchestral work by the young composer, Sphinx, and Langgaard’s own performance of his Prélude patetico on the organ of the Berlin Philharmonic Hall. This would turn out to be the highlight of Langgaard’s entire career as the First World War interrupted any chance of further success in Germany. He returned home to Denmark where his Symbolist-influenced Scriabin-like scores led to repeated failures and disappointments and in fact his music never found favour in his homeland during his lifetime. Undaunted by his outsider status, however, he went on to compose 16 symphonies and had completed 431 works by the time of his death. Taking Tchaikovsky, Wagner, Bruckner and Richard Strauss as his inspiration, the First Symphony is an epic tone poem. Set in the five movement form of Beethoven’s Pastoral and Berlioz’ Symphonie Fantastique, it depicts a journey up a mountain from the breaking surf below to the peak where the “view with the wide horizon, the high-vaulted sky and the faraway blue-sparkling sea with the white crests fills the heart with new courage to face life.” It is a journey I am glad to have had the opportunity to share, thanks to the Danish National Symphony Orchestra and conductor Thomas Dausgaard.

Another symphonist previously unknown to me came to my attention thanks to WholeNote colleague Karen Ages and publisher Allan Pulker, who were among the musicians featured in a concert of chamber music by Alexander Jacobchuk in May. The Ukrainian-born composer won international composition prizes in Switzerland, Germany and Belgium in the 1990s before moving to Canada. The CD, Symphony Works (www.alexanderjacobchuk.com) includes Jacobchuk’s first symphony “Chornobyli’s Biobhythms”, Symphony No.2 and the symphonic poem “Golden Gate”. Although the brief biography available on the Canadian Music Centre website states that his works were widely published, performed and broadcast in his homeland before he emigrated, this is not the case with two of the pieces presented here. Although composed in 1982, Golden Gate, which aims to recreate the atmosphere of early Kyiv beginning in the ninth century and follows its turbulent history to the present day, had to wait until 1996 for its premiere which took place here in Toronto at Massey Hall under the direction of Volodymyr Kolesnyk. The First Symphony was composed in 1986 shortly after the Chernobyl catastrophe but it too had to wait to see the light of day, not receiving its first performance until two decades later. In that instance the premiere, recorded here, did take place in his homeland however, with the Symphony Orchestra of the National Radio of Ukraine in Kyiv conducted by Volodymyr Sheiko. The work, a testament to the composer’s personal experience and memories of the events surrounding the nuclear disaster, is in two movements. Its opening is followed by a contemplative and finally hopeful movement reflecting Jacobchuk’s belief in a bright future for his compatriots. Symphony No.2, a one movement depiction of “mankind confronted by the cataclysmic events occasioned by globalization”, was more readily accepted. First heard shortly after its completion in 1987 it went on to a number of subsequent performances both at home and abroad. While there is nothing “ground-breaking” in this music, it is certainly well-crafted and expressive and I find it a welcome addition to Canada’s orchestral landscape.

The other discs that have found a place in the rotation on my CD player this month are quite a bit different, although they also reflect long musical traditions. Further on in these pages you will find Ken Waxman speaking of an influential Montreal-born jazz pianist — “no, not that one” he says in a veiled reference to Oscar Peterson. In Ken’s case he is revelling in the CD re-release of an older title by Paul Bley. In mine it is a brand new recording by another Montrealer, but one with direct ties to the great O. P. As a child, Oliver Jones used to sit on the porch of the Peterson’s house listening to the older boy play and in fact he got his first piano lessons from Oscar’s sister Daisy. After a much publicized but evidently failed foray into retirement earlier this decade, Jones returned with the album “One More Time” in 2006. Not content to rest on his laurels, or perhaps simply heeding Dylan Thomas’ exhortation “Do Not Go Gentle into That Good Night”, we are now presented with Second Time Around (Justin Time JUST 229-2) on which the stellar pianist is joined by bassist Éric Legacé and drummer Jim Doxas. This new CD is well balanced between ballads and barnburners, Jones originals and standards like Misery and When I Fall in Love, the traditional Precious Lord and even Surrey with the Fringe on Top. Having caught his “second wind” and showing no signs slowing down, let’s hope that the seventy four year old pianist decides that “Second Time Around” is just a new beginning.

The final disc came with the re-discovery of an old friend through the WholeNote listings last month. I was intrigued to find a notice for “Bach in the Saddle Again”, a concert featuring Whiskey Jack and the Gala String Quartet. I knew that Bob McNiven, a long-lost classmate of mine and fellow guitar picker, had been in Whiskey Jack for a number of years and wondering if he still was I decided to investigate further. When it turned out that the Gala String Quartet is headed by violinist Daniel Kusher with whom I’ve had the pleasure playing my cello on occasion, I simply had to go to Eastminster United to check out this hybrid concert that featured, so to speak, “both kinds of music” — i.e. Country AND Western (art music). It turns out that Whiskey Jack, whose illustrious history has included a decade of sharing the spotlight on the Tommy Hunter Show and extensive touring with the iconic Stompin’ Tom Connors, is celebrating his 30th anniversary, and sure enough after 28 years Bob McNiven is still “pickin’ and a-groinin’ along with founding father Duncan Fremlin. The band has expanded from its original quartet formation (vocal harmonies with banjo, guitar, mandolin and bass) to include fiddle, drums and female vocals (Arlene Zoek) in the concert I attended, as well as harmonica and accordion on their latest CD WhiskeyJackMusic.com which — not-surprisingly is also the address of their website. The concert was an eclectic mix of classical string quartet music — lighter fare...
such as you might hear at weddings -- and Whiskey Jack's varied repertoire of bluegrass, Western swing, country and pop (such as Paul Anka and the Everly Brothers) with a touch of gospel thrown in for good measure. McHewin's string arrangements for the ensemble numbers brought groups together in a way that entertained the fans from both camps. And speaking of having a foot in both camps, cellist George Meanwell proved his own versatility by stepping out of the quartet to sing a couple of his own songs while strumming a guitar. Ensemble highlights for me were Ghost Riders in the Sky, Tamblin' Tumbleweeds, Let it be Me and My Window Faces South, all of which appear on the Whiskey Jack CD. Missing from the CD is their arrangement of Lyle Lovett's If I had a Boat and McHewin's own Barefoot Sadie, but we are treated to Dream Baby (immortalized by Roy Orbison), and Willie P. Bennett's When I'm Gone. I must confess this latter sent shivers down my spine upon hearing the lyric "the only time they'll think of me is in a prayer -- when I'm gone" for the first time since Willie's untimely passing earlier this year.

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
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**VOCAL & OPERA**

Puccini - La Bohème
Anna Netrebko; Rollando Villazon; Boaz Daniel; Nicole Cabell; Stephane Degout; Vitalij Kowaljow; Bayerischen Rundfunk; Bertrand de Billy

Deutsche Grammophon 00289 477 6600

A recording of the world's most popular opera with the world's most famous soprano-tenor pairing is hardly an original concept. But it is also one not likely to disappoint, and even if this new recording is not going to displace classic recordings of La Bohème (with Pavarotti/Freni or Björling/de los Angeles) from the catalogue, it is certainly a worthy addition. First and foremost comes Rollando Villazon, whose beautiful, lyrical voice and ardent passion is ideally suited to the role of the poet Rodolfo -- perhaps more so than any tenor since Pavarotti. He throws himself into the role pulling out all the stops emotionally and musically, and the results are consistently outstanding. Anna Netrebko, his frequent partner on stage and recording, is an affecting Mimi, beautifully sung if somewhat conventionally dramatically. For all the warmth and tenderness of her voice, her sound is more veiled and introspective than Villazon's, lacking that simplicity and honesty of an ideal Mimi. The young soprano Nicole Cabell is an alluring Musetta, though perhaps too similar in tone to Netrebko. The rest of the Bohemians sound suitably youthful and sing well, if without particular distinction. Bertrand de Billy, always an expert conductor, leads the superb Bayerisch Radio Orchestra in a tight, incisive performance that gives way to melting lyricism in all the right places. Though taken from live concert performances, the recording has the superb sound and the forward placement of soloists typical of a studio recording.

**Verdi - Un ballo in maschera**
Katia Ricciarelli; Jukith Blegen; Bianca Berini; Luciano Pavarotti; Louis Quillico; Metropolitan Opera Chorus and Orchestra; Giuseppe Patane

Decca 0734227

It was the time almost 30 years ago when the modern day dementia of updating, minimizing, 'controversializing' of opera was yet unknown and audiences got their money's worth with double digit interest. This glorious performance, televised from the Met in 1980, has now justly become a milestone in the history of that renowned opera house.

Giuseppe Patane was an outstanding interpreter of Verdi and Puccini and this performance comes from what New Yorkers affectionately refer to as the 'Patane Years' when each time he was in the pit was a great event. True follower of Toscanini, a legendary advocate of this, Verdi's most passionate opera, Patane lets the dramatic intensity, lyricism, passion and even humour work naturally with his sense of pacing and well judged, but always exciting, tempi.

The principals? Pavarotti at his prime! Worthy successor of Gigli, who was always regarded as the ultimate Riccardo, a very difficult tenor role, Pavarotti takes the highest prize, with his magnificent vocal power, colour, sensitivity and emotional range. Ricciarelli comes close second, the strong dramatic soprano in all registers and wonderfully sympathetic characterization makes a great partner. Canadian Louis Quillico, who inherited the title 'world's greatest Verdi baritone' from Tito Gobbi in that interim period before Renato Bruson appeared on the scene, is similarly a great artist. Last but not least, Judith Blegen, a fine American coloratura who had just begun her distinguished career in this role, is radiant. A tear to the eye and the ear.

Much more could be written. Strong, unhesitating recommendation.

Janos Gardonyi

**Janácek - From the House of the Dead**
Ofa Bar; Eric Storlotta; Stefan Margita; Peter Straka; Mahler Chamber Orchestra; Arnold Schoenberg Choir; Pierre Boulez

Deutsche Grammophon 00440 073 4426

This production of Janácek's final opera, recorded at the 2007 Aix-en-Provence Festival, marks the much-anticipated reunion of conductor Pierre Boulez and director Patrice Chéreau, whose 1976 Bayreuth Ring cycle remains a landmark production.

In a documentary clip, as Chéreau and Boulez discuss how closely Janácek's libretto follows Dostoevsky's novel, we witness their extraordinary rapport which shows in every aspect of this production. The subject matter is grim: a group of murderers, thieves, political prisoners, and victims of misfortune explain how they ended up in a Siberian labor camp. Like Dostoevsky, Janácek clothes the brutal stories in resonant beauty. It's utterly moving when they all sing "My eyes will never see the land where I was born." But the hopelessness of their situation, underlined by the massively high concrete walls on stage, is alleviated when one of the prisoners is freed.

Under Chéreau's insightful direction, as each soloist emerges from the ensemble, we get to know him -- and, in that way, the whole ensemble. Movement and dance are used effectively, especially when the prisoners put on an entertainment for themselves. Instead of uniforms, the prisoners wear tattered street clothes, making each one individually recognizable.

The cast is altogether terrific. Boulez's conducting is powerfully angular, but always sensitive to Janácek's lyrical lines. In the fascinating rehearsal footage, there's a precious moment when Chéreau calls to the costume designer, Caroline de Vivaize, "Caroline!", and John Mark Ainsley sings out fortissimo, "Caroleeeeene!". Chéreau says, "Thank you, John. We always need a tenor -- somewhere."

Pamela Margles
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Handel - Israel in Egypt
Various Soloists; Aradia Ensemble; Kevin Mallon
Naxos 8.570966-67

Kevin Mallon is establishing himself very quickly as Canada’s crown prince of period performance. Not that we should forget his Irish roots or his work with the Cork Opera or even the fact that frequently he is invited to guest-conduct standard repertoire and contemporary music.
It is, however, the music of the Baroque that Mr. Mallon delivers to our eager ears with great aplomb. Aradia Ensemble is a wonderful group of very talented musicians and Mallon’s recent artistic appointment as the director of Grand River Baroque Festival in Ayr, Ontario bodes well for a continuation of this trend. This recording of Handel’s oratorio, second in the minds of the admirers only to Messiah, is a good example of how carefully and sensitively these musicians handle the score. Moreover, the cast of mostly very young soloists provides a uniformly excellent vocal tone, with all of them performing this well known, well loved oratorio with enthusiasm and talent. Though considered a failure in Handel’s times, Israel in Egypt is anything but. Sure, it suffers the usual sins of a Baroque oratorio: repetitions, extensive borrowing from other works and even other composers (I guess today we would call the lengthy quote from Stradella’s Qual Prodigio plagiarism) – but it also delivers stirring and beautiful music, set to some of the most dramatic biblical episodes. Had it been written as an opera, rather than an oratorio, I am sure it would have been Handel’s greatest triumph. With the universally known libretto – 10 plagues, burning bush and parting of the Red Sea – great choruses and some of the best arias, it would have given Aida a run for its money. As is, it is a great showcase for Aradia’s and Kevin Mallon’s abilities.

Robert Tomas

The Balcarres Lute Book
Sylvain Bergeron
ATMA ACID2 2562

“The Balcarres Lute Book” performed by Baroque lutenist Sylvain Bergeron is a masterpiece. Bergeron performs a selection of pieces from this important post-1640 British source of lute music with sensitivity, respect and thoughtfulness.

The works are presented in six “Suites”, each of which is based on a specific musical theme like The Lady’s Suite and the Suite Imperial sweetness. The majority of works are attributed to arrangements by the Scottish-based gentleman mister Beck, of whom not much is known. (He was probably an Edinburgh lute teacher.) This is early Scottish folk music which has not yet been wrought with the familiar dotted rhythm aka “Scotch snap”. It is fascinating to compare the two versions of Jock the lairds brother from the suite of the same name. Both by Mr. Beck, one is John Mores way and the other John Morison’s way. It is hypothesized that each individual introduced the work to Beck who then notated the version. Similar in melody, John Morison’s version includes an harmonic variation that adds substance to a simple tune and illustrates Beck’s refined skills in transcription.

Sylvain Bergeron is a brilliant musician who weaves an unforgettable aural tapestry. A solid lute technique combined with an uncanny musical intellect and impeccable phrasing makes his performance sound fresh and more joyous with each subsequent listening. I could go on and on about how great I think Mr. Bergeron plays, but better to experience his music yourself. A treasure.

Tiina Kirk

CLASSICAL AND BEYOND

Beethoven - The Ideals of the French Revolution
Maximillian Schell; Adrienne Pieczonka; Orchestre Symphonique de Montréal; Chorus; Orchestre Symphonique de Montréal; Kent Nagano
Analekta AN 29942-3

The first of these two CDs contains The General, an allegory in the form of a soliloquy with music. The text is based on the writings of General Romeo Dallaire who was head of the U.N. peacekeeping mission in Rwanda during 1993-4. Beethoven’s entr’acte music for Egmont is heard between the spoken passages conveyed with compassion and conviction by Maximillian Schell, a perfect choice to portray the alienated general whose explicit orders were to merely observe the continuing brutality and slaughter.

The concept for this 21st century utilization of Beethoven’s 200 year old scores came from conductor Kent Nagano who continues to prove that he is a sensitive musician who habitually sees beyond the score to find the composer. In the notes, musicologist Paul Griffiths, who wrote the text, explains how he achieved his goal to blend words and music into a tale, using neither names nor location, not of victory but defeat. He wrote new words for Beethoven’s oddity, Opferlied, for soprano, chorus and orchestra, opus 121b, with which The General ends.

The second CD has a lyrical, beautifully balanced and finely nuanced performance of the Fifth Symphony, the orchestra sounding, to my ears, better than they ever did under Dutoit. Perhaps it’s that they recorded in the Place des Arts, their home. The disc is rounded out with the Egmont Overture and two excerpts plus the Opferlied, again sung by Pieczonka as heard on the first disc. This only makes sense if Analekta also intends to release this disc separately.

Excellent sound throughout this most unusual and attractive package, which is, we hope, just the first Nagano/OSM recording from Analekta.

Bruce Stuart
theme by Paganini, the latter used by Rachmaninov 70 years later. This must be among the most difficult piano music Brahms ever wrote, requiring an almost superhuman technique as challenging for the pianist as Paganini’s études are for the violin. Not surprisingly, Ms Kern effortlessly captures the ever-changing moods of the music, from the delicate lyricism of Variation 5 in the first set, to the robust bravura of the first variation in the second. In all, these are two most satisfying discs—great music superbly performed—who could ask for more?

Richard Haskell

Karajan - In Concert
Deutsche Grammophon 00440 073 4399

Karajan or Beauty as I See It
A Film by Robert Dornhelm
Deutsche Grammophon 00440 073 4392

From audio recordings alone it can be hard today to understand why Herbert von Karajan so dominated his age. Now, almost twenty years after his death, his unified textures and seamless phrasing have lost favour to a less mannered, more historically informed style. Yet those who heard him live tend to consider the experience transformative.

The centenary of Karajan’s birth this year has inspired record companies to make even more recordings by him available. These two video releases are especially valuable for allowing us to not just hear but see him at work.

The two-disc set Karajan in Concert contains filmed concerts with his orchestra, the Berlin Philharmonic, recorded in the 1970s, with Karajan both conducting and directing the innovative filming. In a gripping performance of Rachmaninov’s Piano Concerto no. 2 with Alexis Weissenberg, the intrepid camera peers over the pianist’s shoulder, sweeps around the players and pans out to the renowned Berlin Philharmonic Hall. Karajan conducts every work from memory, without a score. That’s just as well, since he keeps his eyes closed. The one-hour documentary portrait of Karajan made by director Vojtech Jasny in 1970 shows how the real work was done in lengthy rehearsals, where Karajan keeps his eyes wide open. He even tells jokes.

Robert Dornhelm’s recent one-and-one-half hour documentary Karajan or Beauty as I See It lets the historic footage and interviews with prominent musicians who worked closely with Karajan speak for themselves. In interview, pianist Evgeny Kissin says that Karajan opened hidden potential in him. Daughter Isabel von Karajan recalls seeing her father in tears only once—after a performance with Kissin. Both René Kollo and Christa Ludwig recall how, when they started having vocal problems, he dumped them, even though they were still in their prime and had worked together for years. Dornhelm cleverly cuts between footage of Leonard Bernstein and Karajan rehearsing the Berliners to highlight their contrasting conducting styles, Bernstein uninhibited and Karajan thoroughly disciplined.

A few of the historical clips appear in Jasny’s documentary as well, but Dornhelm, freed by Karajan’s death, is able to present a more well-rounded portrait. So it is disappointing that he skims so lightly over key controversies in Karajan’s career, such as his ties to the Nazis, his later problems with the Berlin players and, above all, his distinctive orchestral sound, which today remains the most important aspect of his legacy.

Pamela Margles

MODERN AND CONTEMPORARY

Messes de Theodoro Dubois & Maurice Durufle
Antonio Figueroa; Marc Boucher; Les Voix d’Elles; Regis Rousseau
XXI XXI-CD 2 1582

Claudel Callender, - Messe du Pardon;
Hymnes; Cantiques
Ensemble Vocal Vox Luminosa:
Jacques Giroux
XXI XX-CD 2 1592

These two sacred music offerings on the XXI-21 label both feature alumni from Les Petits chanteurs, a choir school that was founded in 1950 primarily to provide music for religious ceremonies at Saint Joseph’s Oratory on Mount Royal, Montreal, but has since become internationally renowned. The current director, Gilbert Patenaude, founded Les Chantes Musiciens in 1992, a superb male voice choir consisting of graduates from Les Petits chanteurs. From an uncharacteristically simple mass setting by Dubois to the complex harmonic changes (a cappella) in Florent Schmitt’s Psalm 112 and Cantique de
Kenneth Leighton - Organ Concerto; Concerto for String Orchestra; Symphony for Strings

John Scott; BBC Nat’l. Orchestra of Wales

Conductor Richard Hickox makes a return visit to Cardiff from his Australian duties, once again directing his old Welsh orchestra, and this wonderful disc is the result.

Kenneth Leighton has been under-represented in recordings to these many years, so Chandos is doing a good service in bringing this out. Leighton’s Concerto for String Orchestra Op.39 is the crowning glory of the project – for many his definitive creation – written when he was at the height of his creative powers. Here the musical forces give it the most loving attention.

Almost as highly regarded is his late (1970) Concerto for Organ, Strings and Tympani, a breathtaking excursion in moderately dissonant tonal language. Also, Chandos has included the early Symphony for Strings Op.3 from Leighton’s student days.

Orchestra, soloists and conductor are at all times deftly accurate, precise and expressive. The acoustics of Saint David’s Hall, Cardiff, were never better than on those two days in late November 2006 when this was recorded. Perhaps my ears are just too sensitive, but I can hear a high-frequency whistle throughout the recording is without equal. There are two precious photographs: one of the 1979 organ concerto performance, which has the appearance of a 1905 image, and there is Leighton with his old 1920’s Bechstein B. Wonderful. A disc to treasure.

John S. Gray

EXTENDED PLAY – STRING ROUND-UP

By Terry Robbins

This has been a great month for outstanding violin CDs. At the top of the pile is the new Super Audio disc of the Tchaikovsky & Glazunov Violin Concertos by Vadim Gluzman and the Bergen Philharmonic Orchestra under Andrew Litton (BIS BIS-SACD-1432). From the opening bars of the Glazunov we are treated to performances of depth and brilliance that never falter. Gluzman is in particularly glorious form in the Tchaikovsky, with a simply breathtaking finale, as fast as you’ll hear, but with dazzling technique and articulation. Tchaikovsky’s Souvenir d’un Lieu Cher is a perfect link between the two concertos, consisting of three Tchaikovsky pieces as orchestrated by Glazunov, the first – Meditation – being the original slow movement of the Violin Concerto. As if any further ties were needed, Gluzman plays the Stradivarius violin once owned by Leopold Auer, who premiered the Glazunov concerto in 1905. The Bergen Philharmonic and Litton are superb partners throughout, supplying every nuance of tempo and dynamic you could wish for in supremely satisfying interpretations. Stunning performances, and a wonderful CD.

Not far behind comes another outstanding disc, the Dohnanyi Violin Concertos Nos.1 & 2 with Michael Ludwig and the Royal Scottish National Orchestra under JoAnn Falletta (Naxos 8.570833). I must admit – somewhat shamefully – to not knowing that Dohnanyi wrote any violin concertos, let alone two, and – even more shamefully – not to knowing Michael Ludwig; how anybody could not be aware of a player of this world-class quality is baffling. Ludwig is the Concertmaster, and JoAnn Falletta the Music Director, of the Buffalo Philharmonic Orchestra, and they clearly work well together. The first concerto dates from 1915, and is in the German Romantic tradition of Brahms and Bruch, while the second, from 1949 when Dohnanyi had moved to the US, is closer to Barber and Korngold in style. Ludwig and the RSNO are superb throughout, and the recording quality is outstanding. Another ‘must buy’ disc!

Naxos is also the source of the third CD in this group, one that features works for solo violin and violin and piano by John Corigliano and Virgil Thomson in the excellent American Classics series (Corigliano: The Red Violin Caprices; Naxos 8.559364); the performers are Philippe Quint and William Wolfram. The Caprices and Thomson’s Eight Portraits are for solo violin; Corigliano is also represented by his Violin Sonata from 1963 and Thomson by Three Portraits and Five Ladies. Quint is tremendous in the solo pieces, although his assorted breathing noises do become a bit annoying after a while.

Last, but by no means least, is another fascinating CD from the American violinist Jennifer Koh with her regular accompanist Reiko Uchida. Koh always programmes with imagination and intelligence, and this CD, String Poetic (Cedille CDR 90000 103) is no different, presenting a challenging but rewarding collection sub-titled American works: a 21st century perspective. The title track is the World Premiere Recording of a 5-movement suite written for Koh by Jennifer Higdon; Lou Harrison’s Grand Duo, John Adams’ Road Movies, and Carl Ruggles’ Mood, a short work completed from early sketches found after Ruggles’ death in 1971, complete the disc. This isn’t always music that’s easy to listen to, but it’s hard to imagine better performances.

The string quartets of Carl Nielsen really should be better-known than they are, so it’s good to see the arrival of the Super Audio CD Nielsen String Quartets Vol.2 by The Young Danish String Quartet (DACAPO 6.220522). This disc has the F minor Op.5 from 1890 and the Eb major Op.14 from 1898, and the Young Danish give solid, idiomatic performances, as you would expect given the shared nationality. Gramophone magazine said that their Volume 1 CD “set benchmark standards” for Nielsen’s quartets – not that there seems to be a great deal of competition. Certainly the tone here is better than in the 2-volume Naxos set by the Oslo String Quartet, but I would have preferred a little less reverb and a bit more closeness in the recording.

Ernst Toch was an established and highly successful composer when Hitler’s rise to power in 1933 forced him – and many other Jewish composers – to flee Germany. Toch ended up in California in 1935, but never
recaptured the prominence and recognition he enjoyed in Europe. Naxos has released an interesting CD of some of his solo and chamber music, performed by Spectrum Concerts Berlin, in their American Classics series (Toch: Piano Quintet; Naxos 8.559324). The Violin Sonata No.2 and Burlesken for Piano are from Toch’s Berlin years, and the Piano Quintet and Three Impromptus for Cello are from 1938 and 1963 respectively. All are performed beautifully, with Daniel Blumenthal (Piano), Annette von Hehn (violin) and Frank Dodge (cello) outstanding in their respective roles.

**JAZZ AND IMPROVIZED**

All About Jazz, Volume One - The Octet

Bob Erlendson

Independent (www.ecdhbaby.com/ cd/boberlendson)

One may wonder why someone who’s been such an important part of this country’s jazz scene as long as Bob Erlendson has so poorly represented on record. But the pianist/composer/educator is certainly not alone. Consider for example fellow pianists Wray Downes, Ian Bargh and Mark Eisenman. What little there is on record by those pianist/composer/educators has them mainly in the role of sidemen. It’s been the same with Erlendson, on the scene since 1952. Prior to this release the 74-year-old veteran had made only one other album as a leader, a solo performance issued in 1988 that, according to this set’s notes, was “neglected into obscurity.”

All the music on this octet date was recorded at the Calgary C-Jazz Festival in August of last year. Al Muirhead is on trumpet, Dave Reid, trombone, Gib Monks, alto, Eric Allison, tenor, Gerry Hebert, baritone, John Hyde, bass, and John de Waal, drums, with the leader on piano and electric keyboards. All nine tunes are originals written by Erlendson over the past half century, in some cases for other musicians with whom the pianist worked, tenorman D. T. Thompson and vocalist Jody Drake among them. Erlendson’s music is as comfortable as an old pair of shoes. It’s obvious that the octet would let out the reins a bit more. But this is a record made by seasoned pros who found themselves wishing on a few occasions that they would tidy up the reins a bit more. But this is a record made by seasoned pros who have no doubt been there and done the high octane thing and have come to appreciate the understated power of being able to just plain swing.

Cathy Riches

**EXTENDED PLAY - EXPATRIATE (AND HOMEBODY) SOUNDS**

By Ken Waxman

Eager collaborators, as much as geographic proximity, is responsible for the migration of gifted Canadian improvisers to the United States.

One of the music’s distinctive stylists with profound effects on jazz’s evolution from the early 1950s was a Montreal-born pianist. No, not that one... but Paul Bley. Bley’s associations with reedists Ornette Coleman and Jimmy Giuffre are well known. A reissue from 1990, 12+6 In A Row (hatOLOGY 649, www.hathut.com) is not only a milestone in Bley’s evolution, but points out another development the pianist helped to initiate: partnership with like-minded Europeans. Bley’s associates here are Austrian flugelhornist Christian Waltner, Swiss reedist Hans Koch. The title’s inferences to 12-tone rows are realized with sparse contrapuntal harmonies, broken counterpoint and skittering lines from the pianist, tongue slaps and chalumeau vibrations from Koch’s bass clarinet and chromatic lip burbles from Waltner.

Yet obtuse formalism doesn’t overshadow jazz roots. Bley’s Solo 2 includes right-handed bass syncopation, and there’s an excursion into waltz time on Duo 2. Meanwhile Solo 6 channels boogie woogie forefather Jimmy Yancy, in an Americanized fashion, with Bley bearing down on the keys while simultaneously tinkling higher pitches. The piano-less Duo 3 highlights intersections between Waltner’s brassy, triple-tonguing and overblown split tones from Koch’s alto.
Moving from eclecticism to experience, Canadian improvised music's Brangelina is a Vancouver-based married couple cellist Peggy Lee and drummer Dylan van der Schyff. Lee is featured in pianist Wayne Horvitz' Gravitas Quartet on One Dance Alone. (Songlines SGL SA1571-2 www.songlines.com), a charming excursion into chamber jazz featuring cornetist Ron Miles and bassoonist Sara Schoenbeck. It was recorded in Seattle, as was Zemlya (Leo Records CD LR 597, www.leorecords.com), which puts van der Schyff's drums, percussion and laptop with Irishman Mark O'Leary's guitar and electronics plus the viola and processing of Winnipeg-born, American-resident Eyvind Kang.

As filled with pulsating and triggered oscillations as One Dance is with pastoral suggestions, Zemlya doesn't overuse electronics. In fact when Kang picks his fiddle mandolin-like, the three approximate the sound of a rural string band. Story of Iceland Part II and Sorcery, with their celtic overtones, bring the partnership into focus. Multi-faceted, the latter features rim shots and cymbal slapping from the drummer, scraped and strined spiccato viola lines and spidery riffs from the guitarist extended with whammy-bar finesse. Elements of staccatissimo followed by a climax of fiery timbral dislocation, abetted by snare pummeling, with the 10 strings reaching such whirling Derwent speeds that they almost sonically blur. More balladic ...Iceland evolves from van der Schyff's riffs and in sympathy with Kang's contrapuntal plucks. Folksy, chromatic, and splintered with irregular drum beats, the theme produced by O'Leary's finger-style runs is surrounded by Kang's roccoco detailing.

Returning to One Dance, chamber jazz is the watchword for the Gravitas Quartet, with intermezzos and interludes more common than riffs or vamps. Yet recital-friendly instrumentation and bucolic licks can't mask the hard-centre of Horvitz's compositions, nor their jazz antecedents. A Walk in the Rain for instance, adds Lee's sul ponticello squeals and Schoenbeck's burbling accents to the swinging call-and-response. It ends with sped-up bassoon riffs and harmonic piano swells, which then reverse themselves into Chopinesque keyboard chording and double-reed breaths. This CD's neither-fish-nor-fowl program keeps the tracks interesting. With eclogue-like formalism never fully accepted, many parts are gently subversive. For every bit of open-horned romanticism from Miles, there's a matching squeak from Lee; and for every modernist vibration from Schoenbeck, there's a stinging dynamics from Horvitz.

These Canadian-affiliated CDs are memorable outings. The inadvertent irony is that only Lee and van der Schyff haven't had to emigrate to build careers.
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Having thoroughly imbied the Iranian classical repertoire of vocal and instrumental radifs (established melodic phrases transmitted via the oral tradition) under Iranian masters, Salek has produced in “Birth” a fully realised and mature musical statement within that tradition. Most refreshing in this recital is the virtuoso approach taken by Salek. One hears only the clear and intimate string voice of the tar in its various technical and affective guises. I also couldn’t help but be impressed with this artist’s single-minded decision to stick with a single dastgah called Dashi (with a keening optional ½ tone on its third scalar note) for the entire of non-stop duration of the album’s 10 tracks. This self-imposed restriction, as in many artistic realms, is actually a springboard to creativity. The music’s movements progress masterfully from moody free-metered introductions (taqsim) embellished with complex melismas, to song-like metered expositions.

I can’t claim to be more than a casual fan of classical Iranian music with its well-developed systems of radif, dastgah (modal scales), and idiosyncratic rhythms and meters, but I must say I was mightily impressed with Araz Salek’s debut solo flight on CD on a purely music level.

Andrew Timar

OLD WINE IN NEW BOTTLES - Fine old recordings re-released - by Bruce Surtees

Friedrich Guida, who remains one of my favourite pianists of the last generation, was born in Vienna in 1939 and died in 2000. Hearing his recordings, one could never infer that he was an outrageous and bizarre musician who embraced every genre of music and survived his most vociferous and malicious critics. He was a superlative and insightful interpreter of the classical repertoire, specialising in Bach, Mozart and Beethoven but a glance at the CD and DVD catalogues reveal an encyclopaedic repertoire. His playing was never tentative even when improvising. His complete Beethoven Sonatas, recorded in 1967 by Amadeo and now available at a ridiculously low price from Brilliant Classics, are arguably the most persuasive performances available (Brilliant BR 92773, 9 CDs). Martha Argerich said that he was her finest teacher. “He was one of the most talented people I ever met”, she stated.

DG has issued a DVD entitled So What?! (073 4376, 1 DVD) which includes an intriguing biography of Guida, mostly compiled from filmed interviews with him over the years and videos of many of his public performances, some of which were wildly eccentric. Another bonus feature is a revealing 1986 interview by Joachim Kaiser. The body of the DVD is occupied by a live performance from 1981 played on clavichord and piano. Bach, beautifully played on the clavichord, includes Guida’s appreciation of the instrument. He then turns 45 degrees to the piano which sits at a right angle to the clavichord to continue with Debussy, Mozart and little talk about Schubert’s Wanderer after which he thanks the audience for not applauding his performance. Guida was not an ordinary musician and this is no ordinary collection. It is clear why he already was much admired.

Alexis Weissenberg is a classical pianist who, as Ziggy Weissenberg, played jazz in New York, including Birdland, in the 1950s. A new DVD from Medici Arts (307804) begins with the celebrated 1965 film of Three Movements from Petrushka performed by Weissenberg that remains, to this day, unique in concept and execution. This original black and white production is not simply a video of a performance of these ferociously difficult obstacle courses, but a visual work of art devised and created in Stockholm by film maker Ake Falc. It took 10 days to film and as Weissenberg explains on a bonus feature, it would be prohibitively expensive today. Broadcast videos of Prokofiev, Scriabin, Rachmaninov, Chopin, Bach and the Brahms second concerto from 1969 conducted by Georges Prêtre round out the disc.

Tatiana Nikolayeva plays Shostakovich Preludes and Fugues which is the title of another Medici Arts DVD (3085248). This inspired opus, in essence 24 little masterpieces, was written in just four months from October 10, 1950 to February 25, 1951 is seen in BBC broadcasts from December 1992, the year before Nikolayeva’s death. One is not ever likely to witness such an intimate homage to a departed friend as conveyed by Nikolayeva as she, in effect, recites each piece. On a bonus BBC documentary, complete with archive footage of Shostakovich in performance, she talks about the genesis of the 24, which she inspired and premiered, and her friendship with the composer. She quotes conductor Kurt Sanderling who believed that the Preludes and Fugues are “the intimate diary of Dmitri Shostakovich; not the quartets, not the symphonies... an intimate diary, kept for himself, that brings happiness to all of us.” A rather romantic view, but why not?

Sviantoslaw Richter is the third DVD in this trio of pianists issued by Medici Arts in which we are invited to a recital at the Barbican on March 29, 1989 (3085208). We hear three Mozart sonatas; no.4 K.282, no.8 K.310, and no.16 K.545, followed by eight of the 12 Chopin Etudes op.10 and four from op.25. Unusually, and shortly before the concert that it was to be filmed, he reluctantly agreed on the condition that they would not illuminate the stage and that no cameras or technicians would be in his line of sight. It was his practice by this time, to have only a single 40 watt bulb trained on the music. I think it all worked out rather well, as we can see all we wish to with no distractions. As a bonus we see three items from a BBC broadcast of 1969 playing Rachmaninov and two Chopin Etudes at breakneck tempi, cutting about a minute each from the later Chopin performances. Musically, I prefer the later versions.

Centering around the third quarter of last century, Artur Rubinstein was one of the only three or four pianists who name was recognized around the world (the others were Paderewski, Horowitz, and someone else). Judging only from his recordings, he played better after the 1940s than before, which is really saying something. In answer to a leading question, he stated that he was not the world’s best player, merely different. “An artist must be alone... in a world by himself and not an imitator.” Included on a new DG DVD (073 4445) are the Beethoven Third Concerto and the Brahms First, both with Bernard Haitink and the Concertgebouw Orchestra (1973). Both are patrician performances with pianist and conductor in total harmony, presenting music making of the highest order. The orchestra under Haitink has a lovely breathy sound that is most attractive. These are performances that will, I believe, never become wearisome. The solo pieces are previously unreleased performances of Schubert’s Impromptu opus 90 no.4; Brahms’ Capriccio in B minor op.76 no.2 and Intermezzo op.117 no.2; and as a finale, Chopin’s second Scherzo, op.31. The bonus on this disc is Rubinstein at 90, in which the pianist opens up to Robert MacNeil in 1977 in a film made by Unite! and shown on PBS stations. A beautiful disc.
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